

CONCORDIA UNIVERSITY MAGAZINE

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**All you want to know about
love stories but blush to ask**

Correspondence

A FAR BETTER THING

Thank you for continuing to send me *Concordia University Magazine*, which nowadays is "a far better thing" and makes interesting reading to this expatriate. I was delighted to read about and see a photograph of Alfred Pinsky, my old prof. of whom I am still fond ("Why don't you have a drink before you come to class?" I can recall him saying to this uptight erstwhile artist!).

I cannot send any money because I do not have any to give away, there being only \$53 left after a few very hard years and five months out of work last winter. When things get better I shall resume my charitable habits (one of the reasons why I have no money!), as soon as possible.

If your computer can pull out any names of alumnae-alumni who live in this area, I am willing to have a third try at forming a local chapter.

Keep up the good work!

Doris Ryall
Haverford, Pa.

SEX TEST

Last issue readers were challenged to take tests a Concordia psychology team had used in studies to determine what edge men had over women in problem-solving ability. Eight eager puzzlers responded to seven questions probing attitudes toward sex roles and eight mathematical problems. Though small, the sample was nicely representative: four women, aged 26, 33, 39 and 43; and four men, aged 22, 30, 49 and 52. All had university degrees except the 22-year-old male student. All had similar professional status except the student, and the 39-year-old woman and 52-year-old male M.A. who did not state occupations.

Results? Just what the psychologists would have predicted. The respondents' sex had little bearing on their ability. No one managed to answer all eight problems correctly, and of the three who scored 6 out of 8, two were women (33 and 43, both teachers) and the other was the 52-year-old M.A. The 22-year-old and 49-year-old men scored 5 out of 8; the 30-year-old man and 26-year-old woman got 4 out of 8;



and the 39-year-old woman managed 2 of 8.

Unhappily, it turns out that to reveal the correct answers would invoke the wrath of every psychologist in our readership radius: the eight problems are common to a variety of standard tests. A few comments must suffice here, but Charlene Berger of the psychology department will be happy to correspond more fully with curious test-takers.

Two problems stood out as particularly nettlesome, in each case being answered correctly by only 2 people. The first: "How can you measure out exactly six quarts of liquid when you have only a four-quart container and a nine-quart container to measure with? (Liquid is in large barrel)" While the testers apparently recognize several possible answers to this one, it isn't cricket to rely on a "neutral container" as did two of our respondents. And the measurement must be exact, not one-half or two-thirds of a container judged by the eye alone, the downfall of two more subjects. Two couldn't come up with any answer at all; and the two oldest men correctly used the same method. Blockbuster number two: "An unknown individual bought a bicycle for \$15 and gave in payment a cheque for \$25. The dealer went to a neighbourhood store and cashed the cheque. The stranger received \$10 change, mounted the bicycle, and

disappeared. The cheque bounced and the dealer had to make it good. The bicycle cost the dealer \$11. How much money did the dealer lose all together?" Only two people (one of each sex) got it right, but two men may have outwitted the test-setters by counting the \$4 profit the dealer would have made as part of the loss.

On the bright side, there was one problem everyone solved: "Students A, B, and C have \$36. B has twice as much as C, and A has as much as B and C together. How much money does A have?"

Attitudes towards sex roles didn't affect scores appreciably either: high-scorers or low, all eight held similarly egalitarian views. Only the 49-year-old man thought girls should have stricter curfews than boys. Everyone except the 30-year-old man agreed date expenses should be shared, and even he admitted it was only social "conditioning", not any substantial reason, that made him feel the man should pay. The 43-year-old woman thought sharing was always correct, but had an even better idea: "If I were still single

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COVER:
Painting by James Weir

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The magazine aims to be topical in matters of general interest, drawing on university and alumni resources, and to keep the reader posted on developments in the alumni and education community. It undertakes to publish as much reader-written material as possible, within limits of space and taste. Unless otherwise noted, opinions expressed in the magazine do not reflect the official view of the alumni associations or the university. Joel McCormick, editor

RESOLVED

Unsolicited mailings, alumni magazines included, should be prohibited.

The junk mail debate is resumed. The resolution excludes bills and legal notices. Send your yea or nay, qualifications and comment on the most outrageous junk mail you get to:

JUNK

c/o C.U. Magazine
Information Office
Concordia University
1455 deMaisonneuve Blvd. W.
Montreal, Quebec

The first three respondents win book vouchers worth \$10 each at Concordia University bookstores. The rest of you win the opportunity to get your deeply rooted frustrations out front.

and a man asked me out to dinner, I should not demand that we 'go Dutch'. To invite him for dinner another time would be the right thing to do."

Five correspondents thought a complete reversal of the homemaking and breadwinning roles was acceptable. The 52-year-old man noted only that housework should be shared; and the 39-year-old woman thought that both roles should be shared; and the 30-year-old man, while willing to take circumstances into account, thought generally traditional roles should be maintained.

As for the draft, one woman said there shouldn't be one, while all the others thought that should there be one, both sexes should serve. Everyone agreed both husband's and wife's commitments should be given even weight when making important decisions. No one thought the presence of a woman had any relevance to whether or not dirty stories should be told except the 30-year-old man, who again admitted it was "society's conditioning" that made him feel ladies' ears should be spared. Finally, everyone agreed that women should have the same opportunities for job promotion as men, given equal abilities.

"Females are as intelligent as males," noted one man, "and this is very frightening for most males who must sweat to get a decent job." Amen.

Items of Interest

Backstage fire

When fire ripped through a part of Youville Stables last August it drew 200 firemen to witness the destruction of a slice of Montreal's shrinking past. The fire did another thing. It burned its way through an adjacent theatre and \$40,000 worth of costumes, sets and equipment, bringing down the curtain on a moderately successful venture in musical theatre in Montreal, Musicompany. Its promising hit, a musical revue called "Starting Here, Starting Now", was only three days into its run. An unsettling name for a show, given the turn of events.

For John Carswell, a Concordia administrator and Sir George graduate, it was as close to disaster as his artistic and entrepreneurial gambling had taken him. Carswell is a partner in Musicompany and its publicity director and he shares in the company's debts which account for \$23,000 of the total \$40,000 in fire damage. "I owe several thousand dollars because an idea hadn't worked out. We've tried for nearly three years now. We've put our own money in it, and we've tried to make this thing go."

And going it was. While Musicompany played to audiences in Old Montreal it turned impressive profits for a young company. "Cole

Part of damaged wing; Carswell

and Company" earned a handsome \$10,000 and last year's Youville Court effort, "Puttin' on the Ritz" netted \$4000. Not only was "Puttin' on the Ritz" profit making, it was "unpretentious and satisfying entertainment" according to *Montreal Star* critic Myron Galloway, who isn't an uncritical cheerleader of local theatre. Montreal audiences followed the group to a number of locations since its first Centaur I production in October, 1975; the Windsor Hotel in the summer of 1976, last winter's run at Desjardins' for "Sunny Days", the D.B. Clarke Theatre at Sir George for last spring's "Boyfriend" and the court theatre in Youville Stables last summer. Location was critical, as the company found when it tried to reassemble its show at La Nuit en Rose on Guy after the fire. It closed out after a few days to cut off losses. The grunge of Guy Street couldn't substitute for the warmth of Youville and audiences shrank beyond threshold.

Carswell says the company is determined to regroup. A little sad is the fact that it will seek government grants because it intends to rise from the dead as a non-profit group. Musicompany started as a profit-making enterprise to prove that English

Gilles Lafrance



Ian Westbury

theatre could stand on its own. "When we made a profit, we kicked it back into the theatre." Regrettably that concept has gone up with the flames of last summer's fire. The entertainment fare will continue as before though: "We're not going to change our operation. We've been very successful in producing original Broadway revues." By 'original', Carswell means taking Broadway material and building their own show around it. Cole Porter and Irving Berlin are two examples he offers.

John Carswell cuts an odd figure. After graduating in Arts (with an associate degree in science) in 1972, he took the not very theatrical appointment of assistant registrar at John Abbott Cegep, before moving on to similarly untheatrical work at Concordia in the admissions office. His job today moves him a little closer to theatre even if his stage is an engineering research centre: he handles pr for the Centre for Building Studies at Concordia. A member of the Arcadians, a local group who have been mounting shows for three decades now, asked Carswell to help out backstage for a 1973 production at the D.B. Clarke Theatre where the group has performed since 1967. Then Randy Davies at Loyola angled him into a musical of dancing and singing and ukelele playing. It was Davies who broached the subject of Musiccompany, although it didn't have its name then. In a wink Carswell was business manager, and eventually one of seven partners. Since its first production in 1975, Musiccompany mounted three shows a season, and with professional rates, employed a host of Concordia students and graduates as players, directors and managers.

Two Concordia students who were laid off when the show folded at La Nuit en Rose, Joanne Clarke and Dale Garfield, were probably briefly cheered by the "positive feedback" Carswell received about a possible grant. But Carswell's unnamed government source spoke before Mr. Trudeau delivered his own prime ministerial feedback to the nation on billions of dollars in spending cuts. And few people have much to cheer about for the time being.

— Michael Sotiron

A GIRL'S WEEK END AT A MAN'S COLLEGE

The biggest thrill in many a young girl's life has been the receipt of a bid to spend a week end at a man's college. This type of party is growing in popularity and some of these week-end rounds of pleasure, such as the Winter Carnival at Dartmouth, receive much publicity.

The average girl on this type of party is as safe from gossiping tongues as she is in the privacy of her home. The fraternity houses, where the girls stay, have been given up entirely to them by the boys and there are ample and intelligent chaperons.

Of course every college has varying traditions and customs which govern these affairs but the program will roughly be about as follows:

Thursday

Arrival in afternoon
Dinner at house
Dance in the house

Friday

Sports in morning and early afternoon
Tea dancing at the cocktail hour
"Prom" at night

Saturday

Sports out of doors in the afternoon
"Open house" at all fraternities

Sunday

Church
Early dinner
Departure

The girl who is going to such an affair for the first time should be able to select the proper clothes to take from that list of events. She should remember that the boy who invited her will expect her to hold her own in sports with the rest of the crowd. He expects her to be conspicuous only for her general excellence of behavior, beauty, and popularity. He wants to have all of the other men admire her but he expects that she will not flirt with them. She is *his* girl for the duration of the week end.

"Colleges and/or Units"

After scarcely more than a year of planning, Concordia opened up the Simone de Beauvoir Institute and the Centre for Mature Students this summer. The two small units within the giant Faculty of Arts & Science were designed to show that a large institution can cater to interests of specialized groups; their prompt delivery showed a big university can act with despatch.

An interdisciplinary study of women provides the rallying point for the Simone de Beauvoir Institute, estimated to draw 100 students for this academic year. The mature student centre demonstrates the university's belief that students returning to school after some years' absence need extra help launching themselves on a successful academic venture. In both cases, students take courses regularly offered by their Faculty. What the new institute and centre offer — as will several other units slated for the future — are both a distinct approach to course selection as well as an avenue for like-minded individuals to associate with each other.

French professor Mair Verthuy heads the women's institute, located at 2170 Bishop. The mature student centre occupies offices on the fifth floor of the Hall Building downtown and Room 308 in Loyola's Central Building. Barbara Opala is principal.



Ian Westbury

Vittorio Corbo

How tariffs cancel each other out

A recent study shows that federal tariff policy encourages unskilled manufacturing in Quebec which is dependent on the Canadian market outside Quebec, and one gathers that if there were any serious shift in tariff policy because of independence, Quebec's big employers — textiles, clothing, shoe and furniture manufacturers among them — would have big problems staying in business. Resource-based industries such as pulp and paper, smelting and refining and certain other activities might expand but couldn't absorb the number of workers released if the established manufacturing industries contracted to any serious degree.

André Martens of Université de Montréal's Centre de Recherche en Développement Economique and Vittorio Corbo of Concordia's Institute of Applied Economic Research conducted the study under a grant from Quebec's Ministère de l'Éducation. Professors Martens and Corbo computed the "effective protection rates" of 182 manufacturing activities for three periods in Quebec — 1966, 1970 and 1974 — to see what incentives for Quebec industry were brought about through changes in tariffs. They write: "Results suggest that Canada's tariff structure discouraged the use of

skilled labor as well as the export of manufactured Quebec products," while Quebec enjoyed the most protection using unskilled labor for manufactures destined to largely Canadian markets outside Quebec.

What distinguishes the Martens-Corbo study from others looking at effective protection rates of tariffs is that it integrates Quebec's own cost and price structure into the mix to determine a more realistic picture of tariffs and incentives. "In fact," notes the report, "a common tariff can create differential incentives to the same activity in different regions because of possible regional dissimilarities in technological and cost structures." An example pulled from the hat: A 20 percent tariff on furniture imports might offer more incentive for B.C. industries than P.E.I. manufacturing where wood supply is virtually nil.

The study showed a shift in emphasis on tariff policy between 1966 and 1970. "Comparison between Canadian and Quebec effective protection rates shows that Quebec manufacturing activities were on the average less protected than their Canadian counterparts in 1966 and more protected in 1970.

"A lot of this was in the back of people's minds but the numbers

weren't there," Prof. Corbo says of the findings. Asked to explain the term "effective protection rate", Corbo uses the shoe industry as an example. Let's say that shoes have an international price of \$10. Because Canada wants to have a shoe industry, we slap a 20 percent tariff on imported shoes, bringing the \$10 pair up to \$12. The problem is Canada also wants a leather industry and to keep that running, we slap a 40 percent tariff on imported leather. Say we put \$3 worth of leather into a pair of shoes, going by the international price. But the Canadian price with the tariff of 40 percent raises the cost of leather from \$3 to \$4.20. The effective protection rate is the difference between the benefits of a tariff to protect the product you're making and the tariffs and additional costs you're paying on the raw materials that go into it. Incentives and disincentives. "You can't look at tariffs in isolation," he cautions, quoting a now well-accepted rule, "you have to look at the output (the shoes) and the input (the parts of the shoes) at the same time."

What the Martens-Corbo study attempts to do is look at the net effect of these input and output considerations in each line of production. Corbo says a number of factors come

BLIP

Debate trimmings

into play to explain how it is that Canada sometimes has different effective rates from Quebec: their raw materials used in the same products might be different; in some cases they might be available locally and much cheaper and therefore certain input tariffs might not affect total costs to the same degree. The essential item to look at, he says, is each sector as a whole: taking Quebec for example, one can see which industries are the strongest — the ones with negative effective rates of protection indicate they'd do better in a free trade arrangement because they don't need protection but have to pay tariffs on some of their ingredients. These industries are the strong ones, followed by those with minimal protection, and together they show potential for expansion. As things stand now, manufacturing won't expand in export terms and resource-based industries — where foreign markets are huge — will. But to study in precise detail how much individual industries will expand or contract, given changing tariff structures, models have to be developed to test theories more precisely. "Sometimes people believe in models too much," Professor Corbo allows, "but what we should be getting from models are the major lines — you shouldn't believe in the actual numbers 1000 percent. A lot of economic decisions, unlike physics, depend on human behavior and that is very difficult to predict. But we have to have some idea before there are any major changes in policy, before there are any major changes in incentives," the economist says. "We can try to approximate what will happen out of a hat or we can try to get the major lines out of a model."

This study is about to be dwarfed by a larger research project, of which an interim report will be released presently. Quebec's relations with the rest of Canada. The interim report in part compares Quebec's situation in Canada today — which sectors are developed and doing well, which are doing badly, compared with the rest of Canada. "Then we have a more detailed study of the manufacturing sector in Quebec and the rest of the country and then we have a major

section on the impact of present trade arrangements with Quebec and the rest of the country. That will be out next month."

The more tantalizing research, from the observer's point of view, will be done in the course of the next year. Looking at each of the economic sectors researchers will consider a variety of scenarios based on Quebec remaining in Canada, and leaving it. What Quebec will look like 10 years down the road. "We're doing this without one view or another — this is completely unbiased," Corbo insists. So adamant is he that he has refused and won't accept financial assistance from either the federal or provincial governments. The work is supported by a number of Canadian-based companies and the Rockefeller Foundation; and innocent though the fund procurement may be, there are no ironclad guarantees that people won't be suspicious. His principle concern is that findings suggesting the Quebec government or the federal government have sound debating points can't be traced back to who supported the research. "We have full control on the output." The challenge is not so much avoiding outside pressures but making sure suspicions don't arise.

"It's not only important to be independent. It's more important that people are convinced you're independent." Adds Corbo, "I have to be satisfied — if one doesn't keep one's own ethic . . ."

Corbo closes on a cautionary word: "Sometimes people see more in the research results than is actually there. Sometimes people think some research strongly proves something. Usually you don't prove something very strongly. You find effects, some positive, some negative — I don't think the answer from any group will be a clear cut answer one way or the other." Referring to the Institute's own project, he says, "It will be an important input, but only one input in a host of others including political relations, culture and others."

And how, Professor Corbo, will Quebec look alone in the future? Just, off the top, looking at 1979? "I will know better next year," he says, a tight smile closing the interview. —J. McC.

"To make the downtown campus more interesting" was fine arts dean Alf Pinsky's explanation for the colour explosion on Bishop and Mackay that greeted returning Concordians this fall. And though Pinsky considered the lemon-yellow rooftops, mauve doorways, and trims of fire-engine red and bright blue on the university annexes "the thin edge of the wedge", initial campus reaction suggested Concordia's artist-in-chief was ahead of his time.

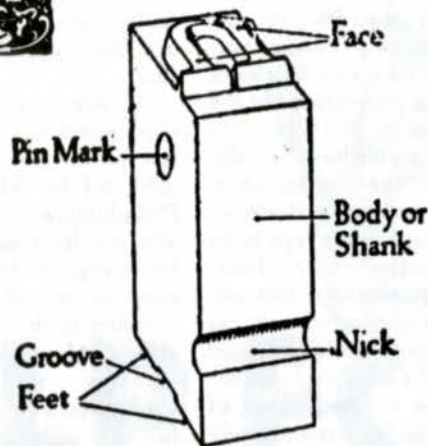
What the university's rented buildings had chiefly needed was a coat of paint on their trim, since some of them had been untouched for seven years and all of them suffered the ravages of resident pigeons. For some years too the university had considered ways of compensating for Sir George's lack of campus, but somehow ideas like a street mall or a garden behind the Hall Building hadn't come to fruition. When the decision was made to paint all the annexes at the same time this year, it seemed to Dean Pinsky and maintenance chief John McCabe the first chance to do something with the annex blocks as a unit; and the bright-hued sequence was the result.

Most people surveyed by campus newspapers agreed that the paint job riveted attention, but many objected to the juxtaposition of bright colours and old buildings. "Garish," said one student. "I think the purple on Mackay Street is the END," declared another. Concordia's furniture coordinator, Catherine Dallaire, allowed that colours were nice, "but not for those beautiful, historic buildings. They should be much more subdued."

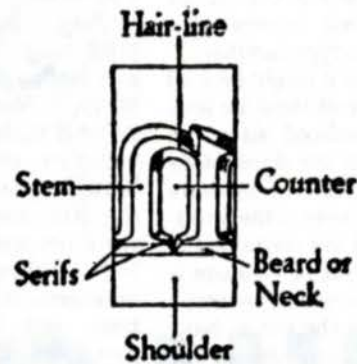
Assistant Vice-Rector J.P. Petolas, in charge of physical resources, said most calls he'd had disparaged the paint job. He found it easy not to take sides, though. He's colour blind.



OLD CHARACTERS



1. Diagram of Type



2. Plan of its Face

GILBERT TYNAN

A

lways recognized as a complex and highly technical trade involving innumerable processes, the printing industry is rendered

all the more involved by the use of modern machinery invented to facilitate operations and lower costs of production. Despite this complexity and increasing multiplicity of technical processes, Printing still offers a wide field for the expression of artistic taste and individual talent.

In addition to the fundamental problems presented by the choice of paper, one of the chief problems which confront the staff is that of the selection of type for the body of the work. Perhaps none but those who have had some experience in printing realize the great variety of types that

printers are able to offer in such an apparently simple alphabet as the English.

This is particularly true since the advent during the last quarter century of highly improved typesetting machines. These typesetting machines are mainly of two classes. The first class, used principally in newspaper and popular magazine work, is known as the *linotype*, from the fact that it sets and casts one line at a time. The second and later kind of machine, used almost exclusively in the production of fine book work and high grade publications, is known as the *monotype*, from the fact that it sets and casts each letter separately.

The extensive variety existing in the choice of type is by no means limited to the arrangement of letters in tasteful groupings on the page. In fact each individual letter presents a wide variety in its various parts, each of

which has its own technical term. Thus in the letter "n" illustrated herewith (figure 2), there will be noticed parts called *serifs*, *stems*, *hair-lines*, and a portion called the *counter*. In addition to these distinctions on the face of the type there are other purely technical terms for several parts of the type itself, as will be seen in figure 1.

Among the miniscule or small letters (called *lower case* by the printer) a distinction is made between letters such as *o* and *a*, which are called *short* letters to distinguish them from the *ascending* letters such as *b* and *l*, whose stems extend above the shoulder of the short letters, and from *descending* letters such as *p* and *q* whose stems extend below.

It is the width of the stem, the shape, size, and position of the serifs, the shape and size of the counter, the emphasis given to hair-lines, the proportion between light and heavy

Loyola College Montreal

Caslon 24 pt.

Loyola College Montreal

MacKellar 24 pt.

Loyola College Montreal

Garamond 24 pt.

3.

lines, the length of the ascenders and descenders, and the general contour of the lobes of curved letters that distinguish the various type families.

Before going further it might be well to know that there are of these various types several standardized sizes, all classified according to the dimensions of their *bodies*. The unit of measure used to determine the sizes is the *point*, seventy-two of which are contained in an inch. The larger unit of measure is an *em*, six of which make an inch; calculation will prove the *em* to have 12 points, which is the width of the square letter *m* in 12-point size.

Of the many families of type, there are certain ones more generally in use. For the sake of illustration the paragraph below is set in Caslon characters. This type was designed and cut during the years 1720-26 by William Caslon the First, probably the greatest of English typefounders. Though inspired no doubt by previous Continental faces, such as Garamond and certain old Dutch faces, Caslon Old Style is a really distinctive and individual type-face worthy of ranking among the foremost. It remains to this day one of the finest available letters and is justly considered classical.

It may be said here that *Modern* type faces in contra-distinction to *Old Style* faces are those which are supposedly inspired by *Bodoni*. Bodoni faces were originally designed by Giambattista Bodoni, an artistic and highly successful printer of Parma, in Italy, in the first decades of the last century.

Throughout the nineteenth century and during the first years of the present century, Bodoni's success in the production of beautiful books was ascribed particularly to peculiarities of his type. Numerous adaptations of the original Bodoni face, and innumerable imitators of his style have finally brought printers to the realization of the fact that the beauty of Bodoni's work lies not so much in his type faces but rather in the marvellous arrangement and spacing of letters and lines, and in the perfection of his presswork. The faces today classed under the heading of Modern faces are mostly adaptations of Bodoni or of *Didot* or *Baskerville*, respectively French and English typefounders and printers who immediately preceded Bodoni and whose work he brought to perfection.

Binny MacKellar draws much inspiration from the Modern master faces, but is adapted to use in massed letters as well as the line shown above in 24-point. The mathematical correctness of the lines and curves has been remarked. One will also notice the larger proportion of open space in the mass effect. The latter is especially characteristic of most Modern faces.

If one compares, for instance, the *a* of the word *Loyola* shown in 24-point Caslon Old-face with the corresponding letter in the line set in 24-point Garamond, considerable difference will be remarked in the shape of the lobe. In this, as in other letters, it will be noticed that the Modern face shows

a greater difference between the broad and narrow lines, and a more careful mathematical design. The serifs, too, are more accentuated in the Modern face.

A widespread revival in the use of Garamond has taken place in the last few years, due to the beautiful cutting achieved by Mr. Frederic Goudy in Philadelphia. Garamond was originally cut by Claude Garamond in the beginning of the sixteenth century. It may be regarded as France's artistic reaction to the classic types of *Jenson*, *Aldus Manutius*, and other great masters of Italian printing. Garamond's characters found great favour with contemporary printers throughout Europe, and the best work of *Plantin* and the *Estiennes* was carried out in Garamond. Practically all Old Style faces used today are inspired by Garamond, or adaptations from this master's work.

It may be said here that *italic* (or type cut at a diagonal axis leaning to the right, in distinction to *roman*, cut on a directly vertical axis) was first cut by Aldus Manutius for a book of poetry published by him in 1501. Garamond italic was Garamond's interpretation of the italic used by Aldus.

This piece is excerpted from the 1926 Loyola College Review and is set in 10 pt. Paladium cold type. For a sad comment on how photocomposition falls short of hot type standards, see September's Mother Jones Magazine.

Of the many families of type, there are certain ones more generally in use. For instance the *Review* of the year 1924, to go back no further, was printed in *Caslon Old Style*, and for the sake of illustration this paragraph has been set in Caslon characters. This type was designed and cut during the years 1720-26 by William Caslon the First, probably the greatest of English typefounders.



HELP FOR HIRE

CHRISTINE FARR

Science
Maurice Cohen
879-7200

What's the difference between a lipstick that costs 25 cents and one that costs five dollars? Only the packaging, says Maurice Cohen, divisional dean of Concordia's Arts and Science Faculty. The Science and Industrial Research Unit (SIRU) was once asked to analyse lipsticks for a series on make-up done by the Montreal Gazette, and the results showed that, chemically at least, the consumer was just as wise to pay less for the same product.

This kind of contract is not unusual. "We're always looking for more and different ways to serve the community," says Cohen. "Last year we handled between 100 and 200 thousand dollars worth of contracts, and this year we expect to do the same volume of work."

All and every type of chemistry-related project is accommodated by SIRU, from testing toxicity levels in

Ever wondered if your pet rock was a Pedigree or just something humdrum? Or why it is you can walk across Lake Brome without Divine intervention? Or how to merge the Bank of Montreal with the Chase Manhattan or how to automate your loom to be more competitive with Dominion Textiles?

There are thousands of industrial, business, environmental, consumer and other questions Concordia teachers and researchers might be able to help you with. Freelance Christine Farr collected the following sampling.

lakes and rivers for local interest groups, to a study for the federal government of the effects of oil (and other hazardous material) spills on our environment.

Not all SIRU's contracts concern industrial matters. Should your garden not be quite as lush as promised on the seed packages, SIRU will chemically analyse a soil sample to help you determine where and why the wilt. Or perhaps the lake at the cottage, or the water in the pool, is rather less crystal clear than you would like — bring a vial of the water to SIRU for analysis of just what your family is swimming in.

Mathematics
T. Dwivedi
879-4257

The Mathematics Department concerns itself with work of a statistical nature, and has in the past carried out such diverse projects as comparison of modular and non-modular timetable scheduling for the Protestant School Board (modular timetables, which can be compared in principle to the flex-time concept found



in business, were found to be considerably more flexible, and popular, with both students and teachers); projection of Bell Canada's financial situation (the outcome of which is cloaked in secrecy); and a ten year (1970-1980) passenger load forecast for Canadian Pacific Railways (which professor Dwivedi says has proven quite accurate).

On a more fanciful note, the department once did a survey commissioned by the Montreal Star, to find out whether the presence of the "Dear Abby" column in the newspaper had any effect on newspaper sales. Interestingly enough, it was discovered that sales of the paper went down without Abby, but bounced right back once she was returned to her pulpit.

Engineering
The Fluid Control Centre
Richard M.H. Cheng
879-4552

The trouble with inventing better mousetraps lies not so much in their conception; the hitch usually comes in developing a prototype of sufficient quality to attract prospective commercial interest. But inventors not blessed with the laboratory and test facilities necessary to bring a pet project to fruition need not despair. Concordia's Fluid Control Centre might well be the answer.

"Most of our work relates to projects utilising compressed air, water, or oil run machinery," says Dr. Richard M.H. Cheng, the Centre's acting director and professor in Concordia's Engineering Department. Very nice, you say, but what has the Fluid Control Centre done for me lately? Probably more than most people realize. "We are primarily interested in research and development of a novel or innovative nature," says Cheng, "and one of our main priorities is to take the mundane and try and improve on it." The humble shower, for instance, was transformed into an exhilarating massage, thanks to the Centre, which was the first in the world to develop the fluid oscillator that turns a stream of ordinary water into a thousand pulsating jets. This same oscillator design can also be found hard at work in dishwashers, and carwashes. Yet the engineers at the Centre are still refining their brainchild, developing a motor needing ever fewer components, and able to operate effectively under conditions of varying water pressure.

And when Cheng stipulates novel, he means just that. He tells of a recent project which resulted in the creation of a radically different concept in industrial weaving. Textile manufacturers had for years bemoaned the inefficiency of the shuttle used to carry the threads across the loom in the

weaving of cloth. Shuttles are heavy, consume enormous amounts of energy (a shuttle makes about 150 passes per minute across the loom), they are very noisy, and worse still, have a nasty tendency to break down, thus interfering with production schedules and costing the company money. However, no one could come up with a better idea, so the shuttle looms, despite their inefficiencies, stayed in use.

Enter the Fluid Control Centre, which had been approached by manufacturers to try to find a solution to their problems. The Centre's answer was typically innovative. They created a loom that eliminated the shuttle altogether. Called a wet loom, it works like this: a system of valves situated alongside the loom opens at appropriate moments and releases a drop of water ($\frac{1}{2}$ cc) onto the tip of the thread. This drop weights the thread, somewhat in the manner of an arrowhead, and allows a second jet of water to direct the thread across the loom with perfect accuracy. The system is quiet, fast, and efficient. The only drawback is that use of this wet loom is necessarily restricted to the weaving of synthetics, since fabrics like cotton, wool, and silk tend to shrink, stretch, or discolour in contact with water.

Another recent project involved research into the use of asbestos gloves, the kind used by steel mill workers to handle red-hot ladles of liquid metals. "Manufacturers," says Cheng, "had been receiving complaints from users of their product that the gloves would shed asbestos fibres, thereby endangering a worker's health. So the manufacturer approached us to develop a simulation of how these gloves were actually being used in the working environment, to determine whether the fault lay with the manufacturer, or in improper use of the equipment." In creating the simulation, says Cheng, it was important to duplicate the abrasion and tension factors involved when the glove touched the hot materials encountered, for example, in a steel mill. To do this, the Centre invented a robot arm operated by compressed air, that would test the gloves under a variety of circumstances with consistency and accuracy.

Research projects are also actively pursued. One of the more complicated, according to Cheng, is an on-going contract with Canadian National Railways to study the air-brake system on freight cars. For the past three and one half years, the Centre has been analysing and assessing the effectiveness of the air-brake system's dynamic modelling, and the work is not yet complete. "When you consider," says Cheng, "that each freight car has its own set of air brakes, and that there can be more than 100 freight cars in a single train, all controlled by one operator, the possibilities to be investigated are rather considerable."

Despite numerous successful and, in the case of the fluid oscillator, world first inventions, the Centre still encounters difficulty dispelling industry's stereotype of academic life. "Private industry sees us as bespectacled and slightly ethereal, inhabiting an ivory tower that has no connection with the hard-headed, practical world of business," says Cheng. To combat this misconception, and promote its achievements, the Centre has put together a "Low Cost Automated Laboratory", where 30 to 40 panels, on permanent public display, depict solutions the Centre has found to a variety of strictly industrial problems. "People come from as far away as Singapore and Hong Kong to see this laboratory," says Cheng. "In it we try to emphasize that automation need not be expensive to be useful. Many small, repetitive tasks, such as simple mechanical assemblies, are actually better done by automated equipment." Much of which is, or has been, designed by the Fluid Control Centre.

Dr. Cheng himself does not envisage robots as a basic necessity of life in the immediate future. But someone else may have different ideas, and should they be brought to the attention of the Fluid Control Centre, they'd be assured of an enthusiastic reception.

Building Studies
John Carswell
 879-8551

Homeowners and other consumers interested in building structures might find solutions to their problems here. The Centre's research team has test facilities and expertise to deal with questions relating to solar energy

systems for year-round use, acoustic design, and building and insulating materials. And the initial exploratory meeting with a team member is free.

For employees in the building industry the Centre has recently started a series of short courses covering topics from project and finance control for medium-sized contractors to energy-conserving building design.

The Centre aims to match future activities with the needs of industry and consumer. Phone or write the Centre at 1455 de Maisonneuve Boulevard West.

Management
Gunther Brink
 879-4248

Company A wants to merge with Company B. At least it thinks it does. But uncertainties about the benefits to be reaped, and the risks involved, stalemate management opinion. The services of an independent consultant are deemed necessary, and so the President of Company A calls Gunther Brink, chairman of Concordia's Management Department. Why? Because, says Brink, "we offer a very wide range of management consulting services, everything from helping determine internal company policy, to assisting management with labour

relations." Concordia's Commerce & Administration Faculty has 80 full time faculty members available for consultation. All enquiries are strictly confidential, and services are available immediately.

For Company A mentioned above, the consultant probed the firm's financial position, assessed market factors and the effect of a merger on the company's competitiveness and future growth, and prepared a report detailing the results of these investigations. Of the four such merger situations so far dealt with by Concordia consultants, all, says Brink, have proven successful.

The Commerce faculty will also develop plans to ameliorate an office environment, with a view to enhancing productivity and employee job satisfaction. "Sometimes the solution is as simple as providing plants, or re-decorating the office," says Brink, "and other times it will involve a complete re-think of the methods of operation — whether assembly lines are arranged for optimum efficiency, or the work flow properly co-ordinated. If not, then we offer advice on how to re-structure existing operations to improve output."

Another problem afflicting productivity, as any company

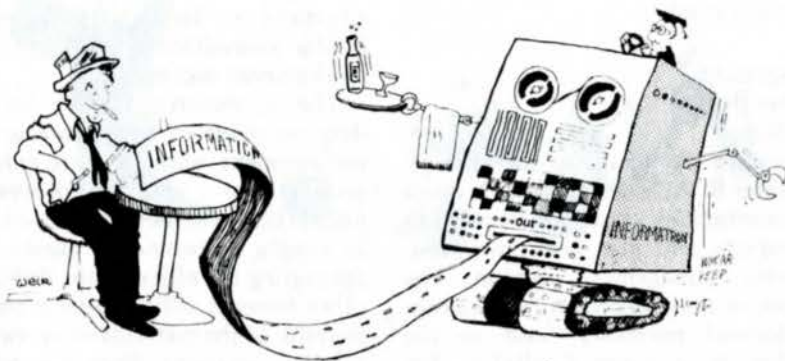


president or personnel officer will attest, is that of absenteeism. Here again, the Commerce faculty consultants have often been called upon to help stem the tide. Intensive, and extensive, interviews with all employees are conducted, to determine exactly in what area the problem lies. Sometimes overly generous sick leave or fringe benefits will encourage absenteeism, sometimes a supervisor will be too lax, or too heavy-handed, in allocating responsibilities, leaving an

employee either over- or under-utilized. The consultant will then suggest ways to remedy the situation. "One solution," says Brink, "may be to institute a bonus system, whereby the employee is rewarded at the end of a certain period, usually one month, for perfect attendance." Brink admits, however, that some companies balk at the suggestion of paying extra money, on top of a salary, to keep an employee on the job. For these cases, a system of penalties for time missed at work might

be implemented. And sometimes a combination of both carrot and stick is the best approach.

Absenteeism can also be found to originate in a supervisor's lack of rapport with those employees in his charge, and here re-training programs are often helpful. "One company," says Brink, "came to us because they had a disturbing history of strikes and walk-outs, which they wanted to reverse, but didn't know how. Our investigations found the problem to lie in the company's promotion techniques, where shop floor personnel would be elevated to foreman or supervisor without being given any kind of management training." Thus the new foreman, unprepared to cope with his new responsibilities, would inadvertently create the dissatisfaction and friction that ultimately led to the strikes and walk-outs. With the implementation of a management training program for those promoted, the labour situation at the company became noticeably more tranquil.



How to talk to 30,000 of the classiest people without feeling funny or broke

Phone 879-3497 about advertising in C.U. Mag.



Loyola Campus [482-0320,
ext. 374]

- Vanier Library
 - Drummond Science Library
- Sir George Campus [879-5891]
- Norris Library
 - Science and Engineering Library

Periodicals

If you absolutely cannot convince your boss of the necessity of a company subscription to "Law in Africa", you can't afford it yourself, and the resulting cerebral depravation is more than you can bear, you can find solace at Concordia — they have the publication on file. And they also have a good many others. Everything from "Fortune" to the "Prison Journal".

In fact, browsing through the serial holdings list (three fat volumes which alphabetically list every periodical Concordia libraries have on hand) can itself be an informative, and fascinating, pastime. Who would think, for example, that tucked away in the Norris Library are several copies (on microfilm) of the Macon (Georgia) Weekly Telegraph, published between 1826 and 1866; or, for that matter, the Yukon Sun, serving the north between January 1899 and April 1904.

It would be difficult to name a publication, journal, or newsletter not to be found in one of Concordia's four libraries. Nothing ever printed, it would seem, is too lowly, or too lofty, to be included. Cultural disparities disappear when "News from Greece" shares a shelf with "The New Yorker", and the audience served by the "Journal of Egyptian Archaeology" must surely be select.

It's all here. "Power" magazine, and "Energy International" for those who build dams; the "Alberta Anthropologist"; "Empirical Research in Accounting"; "The Busy Man's Magazine" (assuming of course that he has time to read it); even "Private Eye", and something called "Zton — a



are to do your own digging? There's a huge variety of material prospective problem solvers can sift through in the technical, business, humanities and general reference collections. Library services have more than kept pace with fine inflation: today's librarian is an area specialist who can direct you to the most obscure source, based on the sketchiest of leads sometimes.

Why, recently the CBC wanted to know the latest on prison lock design to fill out its coverage of summer prison breaks and was directed to the editor of the American Journal of Correction in College Park, Md., thanks to a night duty staffer who answered the periodicals phone. The libraries subscribe to hundreds of periodicals and trade journals and chances are there's an article somewhere that attempts to tackle the question you're trying to resolve. Here then is an economy-class serendipity through the libraries. Details on membership are available through your alumni association.

quarterly for research in Jewish History".

So the next time you're tempted to subscribe to "Current Abstracts of the Soviet Press" — refrain. Come, instead, to Concordia. They've got it on file.

Government Publications

Both the provincial and federal government annually spend millions of

dollars printing a vast variety of publications, dealing not only with the statutes and laws, but also with such diverse topics as poverty, the environment, native people, language rights, art, science, etc., plus statistics on just about everything.

Both the Norris and Vanier libraries stock a comprehensive selection of these government publications. And while most of the selection comes from Canadian governments there is also available an important collection of material from Africa (particularly South and East Africa), and a strong collection of material from the United States, including Congressional Hearing transcripts from 1964 onward. Great Britain, India, and the United Nations are also well represented.

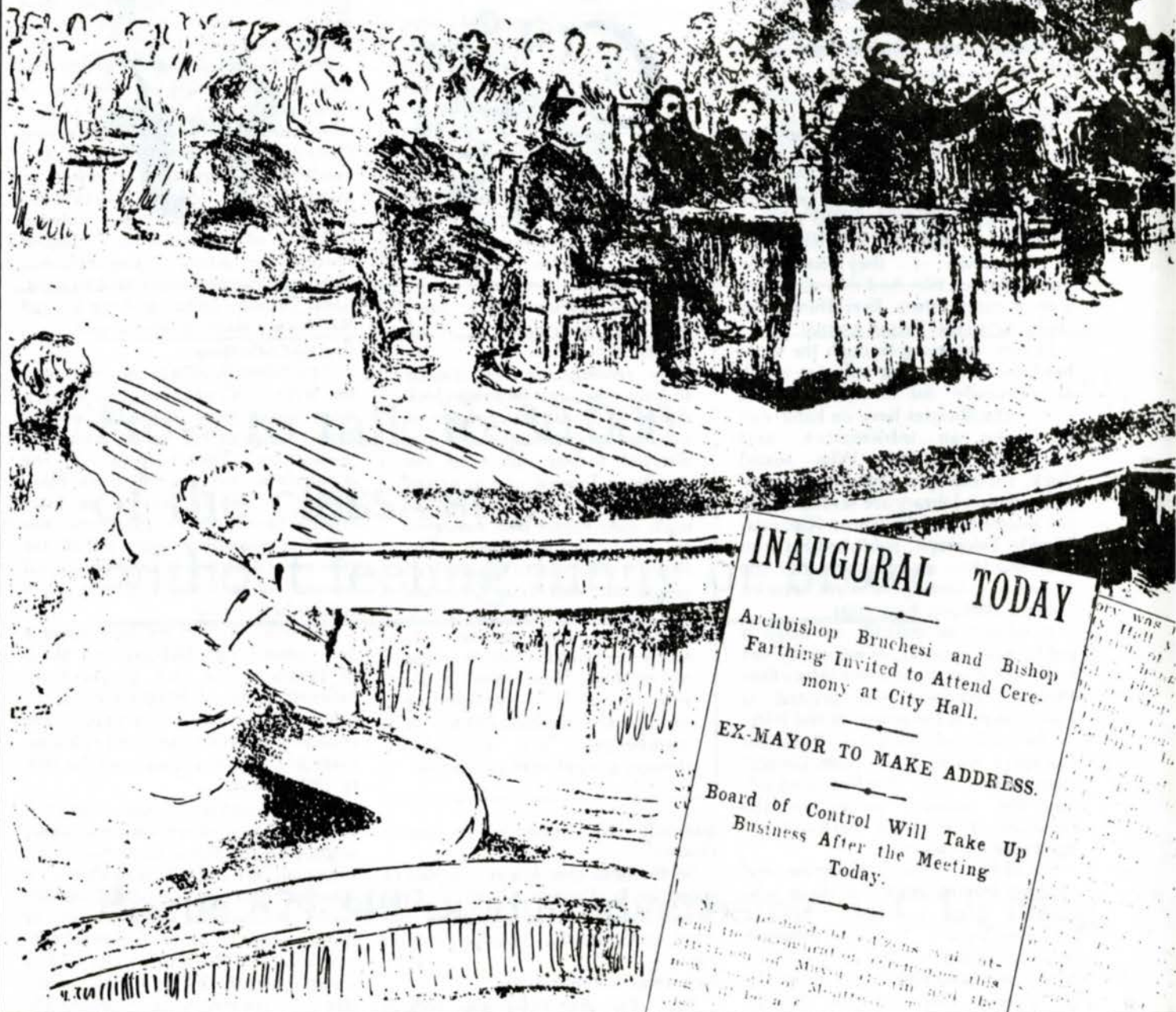
Special Collections

Established in 1974 (concurrent with the birth of Concordia), this department houses some of the University's most fascinating, and valuable, possessions. The purpose of the department, explains librarian Nora Robins, is not to become an inaccessible depository for rare items, but rather to assemble material which, for reasons of fragility or intrinsic special interest, is best kept separate from regular library fare.

The oldest item in the department is an extremely rare 15th century "Book of Hours" — a latin prayer book believed to be of Burgundian-French origin. Other items in the department include a collection of hand-coloured maps of Canada, dating from the 16th to 19th century.

The Rudnyckij Archives contain a large collection of unpublished papers relating to the Royal Commission on Bilingualism and Biculturalism; a masonic collection comprises over 400 books and articles dealing with the history and ritual of free-masonry; and over 14,000 CBC radio drama scripts from the 1930's to the present day are currently being organized and indexed.

THE LAST IRISH MAYOR OF MONTREAL



INAUGURAL TODAY

Archbishop Bruchesi and Bishop Farthing Invited to Attend Ceremony at City Hall.

EX-MAYOR TO MAKE ADDRESS.

Board of Control Will Take Up Business After the Meeting Today.

Mayor Guerin will attend the inauguration ceremony this morning at City Hall and the Board of Control will meet after the ceremony.

DR. GUERIN ON THE CAMPAIGN TRAIL: A major plank concerned a pure water program for city and ridding administration of corrupt practices.



A

I was not completely wrong. The family did originate in France. In the 17th century the Guerins were Huguenots, French Protestants. A Gaspard Guerin fled France during Louis XIV's persecution of that religious minority and settled in the west of Ireland. By the nineteenth century the family had become Roman Catholic, so that when Miss Guerin's great grandfather Thomas emigrated to Montreal in 1844, he arrived as an Irish Catholic. And Irish the family remained. Thomas' son, J.J.E. Guerin became mayor of Montreal. His son, Thomas (Miss Guerin's father) went to Loyola and was Loyola's C.O.T.C. commandant during part of the second world war. After reading the family's history, I was prompted to observe to Miss Guerin, "Your family certainly seemed to enjoy being a minority." From being Huguenot in France in the age of Louis XIV to being Irish in Quebec in the age of Camille Laurin! She then loaned me four scrapbooks which recorded the distinguished career of her grandfather.

J

ames John Edmund Guerin was born on July 4, 1856. He was tutored by his father who taught mathematics and natural

philosophy at McGill. James then went on to the Sulpician college in Montreal and studied medicine at McGill. He excelled in his profession, becoming the first professor of clinical medicine at Laval University in Montreal before the University of Montreal enjoyed its own charter. He was especially popular with the Irish patients of St. Patrick's ward of Hotel Dieu in the days before the Irish had their own St. Mary's Hospital. In 1902, he became the president of the medical directors of Hotel Dieu.

Fluently bilingual, J.J.E. Guerin was an important bridge between the Irish and French communities in Montreal. He sought to further better relations through politics. He became a Liberal candidate for the provincial Legislative Assembly in 1895, at a time when the Liberals and Wilfrid Laurier were overturning the political domination which the Conservatives had maintained in Ottawa and Quebec City since Confederation. J.J.E. Guerin was elected, and he served as minister without portfolio in two successive provincial governments.

In 1910, James Guerin was chosen by Montreal's Civic Association to be its candidate for mayor. Then forty-four years old, he was a most distinguished looking man. His closely cropped white hair accentuated his fine head and focused attention on his magnificent mustache carefully waxed to tapered points. His eyes blazed and gave him an air of authority. He was a widower of many years: his wife, Mary O'Brien, had died while their two children were very young, and he had not remarried. The two young Guerin's were raised by their aunt Bellille, James Guerin's older sister. His letters to his sister indicate he was a man of deep conviction and strong character with a warm sense of humour.

The 1910 municipal election had a familiar tone to it. The incumbents were portrayed as corrupt grafters with no regard for the real needs of the people. The Civic Association promised to introduce honest

government, with cleaner water and a better sewage system as priorities.

Guerin's Irish heritage did become an issue. In 1910, Montreal would be host to a Eucharistic Congress. The Congress was to be the Expo and Olympics of its day: a great deal of international attention would be given Montreal. Some citizens asked if it was proper for Montreal to be governed by a mayor who was not really representative of the city's majority. Senator J.P. Casgrain was nominated to oppose the Irish candidate.

Loyola College then became an issue. If Casgrain was so French, Guerin's supporters asked, then why did he send his son to Loyola? They had first charged that Casgrain's son was attending the English Protestant college at Lennoxville and this was hotly denied. James Guerin's son Thomas issued a public letter to confirm that he and the young Casgrain were classmates at Loyola.

Guerin and the Civic Association were swept into office. Some of the local press described Guerin's victory as a tribute to French Canada's tolerance and liberality. The term of office of Montreal's last Irish mayor had begun.

Guerin was inaugurated as mayor in February, 1910. The first council meeting brought the first controversy, when the new mayor announced that his brother would be appointed as his secretary. An odd decision for an administration that said it would fight graft, some critics observed. The measure was necessary, the mayor replied, to guard the security and confidentiality of his office. On the day of his inaugural it seemed that someone inside city hall had broken into his desk and walked away with some confidential correspondence. The letters implicated members of the former administration, the new mayor claimed.

Within four months of assuming office, Mayor Guerin was called on to represent Montreal in London at the funeral of King Edward VII. A day of mourning was proclaimed and the city hall was draped in black. The next day an older woman appeared at city hall and asked to see the mayor's remains. When asked who had told her the mayor was dead, the lady replied, "A friend of mine. She was passing the city

COMMITTEE TOLD OF MAYOR'S PART IN THE FLAG AFFAIR

Supt. Drouin Says His Worship Gave
Orders Not to Remove Irish
Harp for Tricolor.

The flag incident at the City Hall
was gone into to-day by a special
civic committee. The complaint was
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FLAG UNREST AT THE CITY HALL

Ald. Lariviere Says French People
Are Uneasy Over Relegation
of the Tri-Color.

INVESTIGATION DECIDED ON.

Mayor Guerin Tells the Aldermen
That the Flag of His Coun-
try Is His Standard.

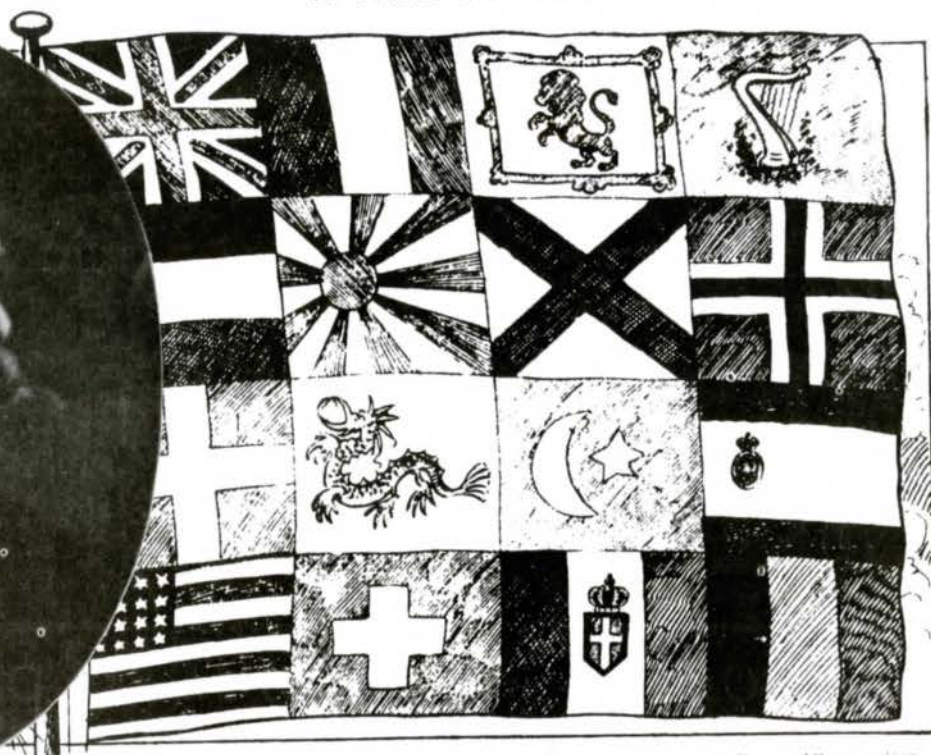
VOL. VI No. 38

Most Magnificent Religious



HIS WORSHIP AND THE MARK OF HIS OFFICE: The flag that pleases, and newspaper despatches from the period of flag debate; site of the Eucharistic Congress on Fletcher's Field.

A FLAG TO SUIT.



Suggestion for a flag guaranteed to give general satisfaction when flown at the City Hall on public occasions.

The Standard.

MONTREAL, CANADA, SEPTEMBER 17, 1910

111 ST. JAMES STREET.

s Pageants in the History of the New World Marked the 21st Eucharistic Congress



hall on Saturday. She saw it all draped in black, and knew the mayor was dead." When informed that the mayor was in excellent health and on his way to London, the woman said, "Now just to think of that. To think I have walked all the way from Point St. Charles for nothing."

That summer the mayor attended a few events connected with the Montreal Aviation Meet. He was accompanied by William Jennings Bryan, the famous American populist leader. The meet was held at Aviation Park, situated on Montreal Island's western lakeshore. It was a popular summer resort and a large grandstand was constructed close to St. John's Road. The "Official Souvenir Programme" listed the competitions and advertised some aeroplanes that were being sold by Montreal's automobile dealers. At Girdwood, Stockwell Co., one could buy a Blériot XI for \$3,500.00.

The spring of 1911 brought another baseball season and Montreal's Irish mayor was the guest of another city's Irish mayor on opening day. "Honey Fitz", Mayor John Fitzgerald of Boston, had invited James Guerin to the opening day game of the Boston Red Sox. The mayor was there when the man who would become John Fitzgerald Kennedy's grandfather threw out the first ball. Mayor Guerin performed the same task when the Montreal Royals opened their season at Atwater Park. As newspaper accounts indicate, nothing much has changed in Montreal's baseball fortunes.

The highlight of Mayor Guerin's term was the 21st Eucharistic Congress held in Montreal during September, 1910. In excess of 100 archbishops and bishops from around the world attended, led by Cardinal Gibbons from the United States, Cardinal Logue, the Primate of Ireland, and Cardinal Varrutelli, Papal Legate Extraordinary. The congress was climaxed with a Eucharistic procession through the streets of Montreal and the celebration of an open air mass beneath a repository constructed on Fletcher's Field.

The mayor entertained many of the dignitaries at his fine residence "Aberlow", named after the ancestral village in Ireland. The menus were

NOTE MAIRE

MAYOR'S BROTHER NOT AN APPLICANT

No Family Appointments for the
Board of Control. Says His
Worship.

MAY BE MAYOR'S SECRETARY.

City Hall Corridors Echo a Rumor
of a Six-Hour Day for the
Employees.



designed to indicate the flavour of the occasion and its guests as well as the courses of the meal.

It was probably too much to expect that the Congress would pass without a controversy to mar Montreal's motto, "Concordia Salus". During a council meeting one city alderman objected to an Irish flag being given a more prominent place on city hall than the French tricolour. "The French Canadians of Quebec were insulted," said Alderman Larivière. The Irish flag had no international status because Ireland was still a part of the United Kingdom. Moreover, the flag in question was the green banner of Sinn Féin and this excited many "loyalists". In the end an official investigation revealed that the choice of the flags and their situation were the decisions of the municipal work crew and not a reflection of civic policy. The controversy led one political cartoonist to design a flag "guaranteed to give general satisfaction when flown at the City Hall on public occasions."

Over sixty-five years have passed since Mayor Guerin held office. A great deal has changed, much of it for the better. Many things remain the same. Canada has its own flag and French Canadians no longer identify with the tricolour, but there is no "general satisfaction" and "Concordia" is just as elusive. The Montreal baseball team continues to flounder and the grand spectacles compete for municipal priority with clean water and better sewage. And a lot of the changes, particularly the destruction of Montreal's architectural heritage, have been for the worse. It is doubtful that Montreal will ever have an Irish mayor like James Guerin again. And Montreal will be the worse for it.

An earlier caricature of Guerin noting his clean administration and a press clip concerning the appointment of his brother and the nepotism issue.

Robin Burns, a 1965 Loyola graduate, was a member of the Sir George Williams history department for many years. He now teaches Canadian history at Bishop's University in Lennoxville.



Harlequin Romance 2400Z

.95

Fred Kerner, Publisher

J.S. McCORMICK



F

red Kerner finds going to book fairs a pleasure now. Now that he's a Harlequin man nobody whines to him about lousy bookjackets or late deliveries any more.

One retailer actually came up to him at one to tell him that Harlequins alone cover his rent. Music to a publishing director's ears.

But it's not surprising, given the intense marketing effort: millions of dollars are spent annually on trial give-away programs, television advertising, developing a new kind of bookrack dubbed the "lovenest" for retailers and other "reader service" tricks of the trade. Committed Harlequin readers now spend an average of \$75 a year on the 95-cent paperbacks. According to University of Chicago professor John Calweti, Harlequin's growth in the United States alone is striking: from 1966, annual sales of only 14,000 jumped to 50 million a decade later, Calweti notes in the summer '78 issue of the

Wilson Quarterly. A Canadian entrepreneur's dream come true.

Some readers, though, are more committed than others as this letter from September's Harlequin magazine illustrates. "I am very fortunate to have a bookstore near my home that deals in new and used books. Through this year I have collected 1550 Harlequin Romances, Presents and Golden Harlequin Hardcovers. . . . Living in a small bungalow home, space was a problem. . . [which the writer solved temporarily by stacking her books vertically floor to ceiling; but as her letter indicates, her space problems will likely multiply]. "During this past year I have already read 510 Harlequins. My goal is not only to own them but to read every single one. I figure this should take me many years even if I read an average of one a day." Her husband and kids, she says, have noticed her new sunny disposition. There's a bookseller in Parma, Ohio with a pretty sunny disposition too, no doubt.



Ian Westbury

I

t's a 10-buck cab fare from the Toronto Star tower downtown to the neat office parcels of suburban Don Mills, home of Torstar's recent acquisition, Harlequin Enterprises. Publishing director Fred Kerner

(SGW '42) had only been there a year when the deal went through a couple of years ago. "I like to think the Star bought me," he jokes.

The Kerner part of the package comes in a 5'8"-ish frame; and with some airbrush work to turn back just a few years, you could imagine him on the cover of one of the romances he publishes. He's been in publishing for 35 years, but his auburn hair prevents me pinpointing his age. Fred Kerner grew up in St. Denis Street when English kids pronounced it St. Dennis and went to Baron Byng before Richler took that slice of immigrant Montreal to fill his literary plate. Then Sir George, where Kerner earned a reputation on the student paper; Georgian wartime coverage had Kerner reporting from Saskatchewan on wheat harvests carried out by students from across the country, as farmers were siphoned off into the war effort. Later at Canadian Press, he was assigned to war coverage overseas. Following the war, he worked his way through staff jobs to the number two spot in the news co-operative. In the late '50s, New York. "I was a big frog in a small pond, as

the cliché goes, and I wanted to see what it'd be like the other way round. I was lucky and I happened to land on the right lily pads and ate the right flies and grew a little fatter." At Prentice Hall he built the kind of name that begets bigger things; he would be involved in a number of other publishing ventures in New York. But the best lily pad of all turned out to be at Fawcett Publishing, where he became editor-in-chief. Eventually it was back to Canada as head of the book and educational divisions at Reader's Digest. And three years ago, just as Canadian lily pads started looking as lush as the ones south of the border, Fred Kerner moved to Harlequin Enterprises.

The office is compact but relaxed. Bright. His desk, jammed up against the wall you walk past to get into his office, is more podium than desk. His work seems to be done standing up, but a stool sits in the corner just in case. The desk is cluttered with the day's business: correspondence to be handled, cover designs to be considered, commercial give-away concepts to be developed, tv commercial storyboards (reflecting two million dollars in advertising investment) to worry about and much more.

But it's Friday afternoon and that can sit. We settle into the soft chair conference end of the office, still cushioned from the outside by the hundreds and hundreds of Harlequin romances that line the walls. "I don't read them unless I have to. There'd be

something wrong with me as a man if I did." In fact he only reads a romance when something goes wrong or a question comes up. When an author perhaps strays from the house dictum: "No overt sex, no overt violence and happy endings — usually marriage."

Harlequin has been served well by that dictum. Each of the 12 romances published every month sells "well over 500,000 copies"; last year's annual report cites revenues of \$80 million based on sales of 109 million books. Kerner has just seen the half year statement for 1978 and business is promising: "Judging by that, you can probably double it this year." The publishing director comes up with another startling claim: Supermarkets make more money per linear foot of sales space selling Harlequins than any other product but motor oil.

"We don't have pretensions that our books are great literature," acknowledges Kerner, a veteran of Publishing's Manhattan war zone, where he did business with Nabokov, Michener, Shirer, Wallace and other heavyweights. But his interest in Harlequin actually goes back to those New York days. He wanted Fawcett to buy the small Winnipeg firm but the brass said no, preferring to imitate Harlequin with their own love label. Later when he went to Reader's Digest he suggested it again, but his colleagues didn't think it would sit with Reader's image. "I still think they were wrong but I'm just as happy now," he chuckles. (Kerner has a few things to chuckle about. As editor-in-chief at Fawcett he took the company from a poor fifth in the paperback business and jockeyed it into the number one spot with 22 percent of the market. He left Fawcett and in time, the ship began to list slightly, eventually giving over its lead position to Bantam. But Bantam only holds down 19 percent of the market. And Fawcett's own love line, Cameo, appears to be no match for Harlequin.)

And the sort of market that might have been Reader's Digest's to exploit? "The fairy tale culture in which we grow up," Kerner says. "Maybe there is a need for romance at that level in every woman . . . it reaches so many levels of interest, from a 13-year-old girl to a 113-year-old woman." The statement is supported to some degree by his own examples: "The head of the psychology department in a southern university in the States writes us practically every month to tell us what's going on psychologically in the authors' minds." There's the anthropology professor on the west coast. "My wife's a good example. Never saw a Harlequin in her life before I came here. My wife's a French major, *was* shall we say, and she still sits down with Beaudelaire or Rimbaud to translate for fun. She finds Harlequins are great relaxation when she's under the hair dryer: bloody hair curlers on her head, the heat on her head — she says she doesn't feel like reading anything serious and everything else in the beauty shop is a 'true confessions' or a Hollywood magazine and she says 'I don't want to read that'." So Harlequin seems just right: "She says 'I know how the story ends but

the writing is good and I'm quite prepared to read a light romance for 45 minutes because that's all it takes me under the hair dryer and I enjoy it'."

Marketing escapism for women isn't confined to western societies, and Harlequin is busy testing its product on women all over the place. "I was a little startled to discover that a good proportion of Japanese women we have tested with these books — I have four test books in Japanese, and if you read Japanese, you're welcome to take one — have read these and liked them." (The action at Harlequin is so fast that Kerner's facts and figures are overlaid and meshed into bursting single sentences.) "I was asked and my reaction was 'wow, a cultural shock for them — I don't know if we're going to make any impact in the Japanese market!' Well, we are making an impact in the Japanese market — our first movie was shown in Japan and it was a great big best-seller!

"How lovely," gurgles Kerner.

"A Prince Charming in shining armour on a white horse *will* come along, the shoe *will* fit and you *will* ride off into the sunset to live happily ever after," he says, marvelling at the formula's apparently universal appeal. "What's wrong with it? That's my question," Kerner looks more combative than defensive: "What's wrong with it?"

There's a lot right about it, according to the publishing chief. Harlequins, he says, go to a lot of people who were non-readers, people who associated books with failure at school. Harlequin marketing analysts follow them, and certain patterns develop. They read two books a month, then four, then 10, and real junkies go beyond 12. "But we only publish 12 romances a month, so we ask questions about what they're reading," Kerner explains, building to a conclusion. "They may be our competitors, and then you hear they're reading 'best sellers'. A great big term but *we know* what that means." He breaks down rough figures — non-fiction, fiction, biography, occult books. Some women, he says, graduate to the best sellers racks and leave Harlequin completely. This isn't altogether a bad thing because many of these women are by that time introducing their daughters to the Harlequin product.

Recruiting new readers is a big part of the operation. Six million books were given away last year in hospital packs, commercial shower gifts and kotex packs, among other commercial ventures.



Ian Westbury

Harlequin



Ian Westbury

What's in it for the writers? "A lot," says Kerner, refusing to be specific. One book, he tells you, will make you more on average than it will with any other

publisher. "We can probably guarantee that every book sells well over half a million copies and no other publisher can make that statement." But why in heaven's name stop there?

"A writer who writes two books a year can live very nicely. A writer who writes three books a year can live exceedingly well. A writer who writes four books a year — and we have some who do eight, 10 and 12 — better get herself a tax accountant because she's going to have to find herself tax shelters and all sorts of other interesting things. Yeah, highly lucrative business for the author. . . and of course for the publisher because of our marketing techniques."

Of the 150 current writers, 80 are regular and if two or three new writers come on stream a year, Kerner is satisfied. "They're not easy to write. The easier they are to read, the harder they are to write." You know he's said that line a few times in his career because he shapes the words with his teeth instead of his lips. "A very interesting phenomenon as far as I'm concerned is that the bulk of the writers grew up reading Mills & Boon romances" (Harlequin's British subsidiary and main source for Harlequin romances). "They have been steeped in it and like being steeped in tea leaves. . . " There are no men on the authors' list. "Nonnnnnne. Men don't understand women the way women do." Men try to slip in under pseudonyms but something about their material always fails to click: "The more astute editors say 'sounds like a man wrote it.'" Top editorial executives in both London and Toronto are men, however. The senior romance editor in Harlequin's Toronto headquarters is a woman and individual editors are also women. "When you're getting down to copy editing and substantive editing, it has to be a woman. A man would question motivation." A personal example:

"I can read a book and I'd say 'Gee, what a silly thing to do!' and my wife would say. . . 'That's not silly at all' and I'd say 'I would have never done that' and she'd say 'Of course you wouldn't have but I may have'. Vive la différence!"

And now a word to writers. Keep the copy smooth. You can't have your with-it feminist come out and say 'I'm dead set against abortion' just because you mentioned 43 pages earlier that she was brought up in a Catholic home. "Just don't have something spring upon the reader and have the reader say 'Huh?'. Don't forget to sprinkle the road properly. Like Hansel and Gretel, you have to have those crumbs out there."

And make sure you're Harlequin material. Kerner advises you read 50 to 100 Harlequins just to make sure because an awful lot of people don't know the difference between a Harlequin and a Candlelight romance. Or what makes the difference between a Harlequin and a Cameo. "For Heaven's sake, as a writer you do a great deal of research in what you're writing. Why the hell don't you do some research into publishers and send it to the right place."

"Magazine writers are the worst," says Kerner. They don't care whether or not a particular publication handles material on moonshots or abortions but they'll ply editors with that kind of thing anyway. "Poor old Reader's Digest. They get so many manuscripts because number one it pays so well, number two that great cachet and number three, with that huge circulation, the world will know you're a writer. But does Reader's Digest ever publish short fiction? You'd be surprised how much short fiction they get. People say, 'Well, I see it at the dentist's, but I never really studied it'."

"If you haven't read Harlequins, don't start writing them. I'm not saying this to get people to spend money. If I think you're a half-way decent writer, I'll grab some off the shelf and say 'Here, read 'em. Take 'em. But for heaven's sakes read 'em and see if you can't discern what makes them Harlequins."

"If you can. . . Wow, we're happy to have you!"

トレイシーは 船長のお荷物?

ケイ・ソープ

神崎犀吉訳



シフォン・コレクション

HARLEQUIN ROMANCES "TENNIS"

Length: 30 Seconds

Comm'l No.: XXCO 7193



WOMAN: I can't spend my whole weekend playing tennis.



So I go off and fall in love.



In Rome... or Rio... or Tangier... with one of these...



(MUSIC UNDER) My Harlequin Romance



They're bright, well-written, contemporary. About people like me in love.



Harlequin Romance.



There's a whole other world out there... and I love being part of it.



ANNOUNCER (VO) You belong in the world of Harlequin. Twelve new novels every month. Read one... and discover our world.



It's a beautiful place to be.

Recruiting new readers is a big part of the Harlequin operation. Six million books were given away last year through a variety of package deals. New mothers received love stories in their hospital packs, new brides through commercial shower gifts, other women through Kotex packs and on Mother's Day a year ago, a love story came with a McDonald's quarter pounder. They print it all for you.

As publishers go, Harlequin was something of an odd creature, earning its keep with only one book line — romances. Fred Kerner came on three years ago to lend his expertise to its diversification program, already in motion with the then recently-launched Harlequin Presents series. "A trifle steamier," Kerner describes them. The Cinderella in this case has already left her ugly step-sisters, married and divorced a princely lout and the story begins at the start of Cinderella's search for the real Prince Charming. "For today's woman," Kerner says, repeating the standard bookjacket blurb.

"We launched this year Harlequin historicals — and if you want to be most demeaning, you'd say 'romance in costume' — but costume or not, they've been set in periods where the research is accurate and anyone reading a romance in an historical setting is bound to come out knowing things she didn't know before," he reasons. "A very successful launch."

"We're set to launch in 1979 a series of romantic suspense stories, all in European settings. A different cultural level of reading, and of writing. When you start to do suspense, you have to suspend a certain amount of disbelief that might exist in a romance and get down to certain realities to make the suspense story palatable. If there's police procedure, there's police procedure, if there's a passport problem, there's a passport problem. They become realities, a level up of learning.

"That's just the very thin edge of the clichéd wedge. I'm looking at all sorts of programs for the future, many probably taking us into non-fiction." Kerner's eyes twinkle at the possibilities. "Harlequin has a certain cachet of acceptability — reliability is probably the better word — and therefore little by little we shall be testing and moving into other areas."

Besides new lines, Harlequin has been testing out its products in foreign language markets through subsidiaries in Holland, France and Germany. Feminists may take consolation from the fact that Harlequin is peddling male-oriented fantasies through its Malko espionage series bought from a French publisher to sell in German and Dutch markets. Expansion to other countries with Malko seems probable.

The most talked about venture these days is film, and though Kerner is excited by the successful adaptation of a 1974 book, *Leopard in the Snow*, he is relatively soft-spoken on the subject. One suspects that Harlequin's film business — which includes its own production and distribution operations — will become the giant in the gallery of Harlequin Enterprises. (As one parent who is a veteran of



Kerner is talking big time — the '60s in Manhattan. "I may have set a trend for big ticket purchases we may all live to regret." The remark is sparked by recent news of Mario Puzo's multi-million dollar deal with Putnam's. "I made the first \$100,000 purchase for *By Love Possessed*; a little more than \$100,000 for *Lolita*, \$400,000 for *Rise and Fall of the Third Reich* and \$325,000 for *The Man* by Irving Wallace.

"There's a bomb." Earlier I had asked Kerner if he could remember a publishing disaster he was involved in. "There's a bomb — I thought of one for you." His colour changes as the memory comes into focus. "Bought from an outline of 325 words. I paid 1000 dollars a word. *From an outline*. A thousand dollars a word.

"*The Man* just did not turn out to be a bestseller. I read this 325-word outline, Irving Wallace had a great track record, and if you remember the story at all, it's about a Black who becomes president of the United States, because the president is killed and by sheer, sheer accidental circumstances, the vice president is killed within hours and the secretary of state under the law as it existed in those days becomes president, and he's

sexbotaged movie going told me: "If they can keep their celluloid characters from horizontal positions, they'll make a killing"). Kerner also seems quietly excited about the film industry's successful adaptation to electronic transmission, with home tapes and other developments that bring film ever closer to a convenience-seeking public. But ask the publishing executive what new things are coming and he's very guarded: "Uh, uh! Sorry! No way. Why should I tell my competitors my plans until I'm ready to announce them?" A second film is already in the works, and whether they produce two or four films a year he isn't prepared to say.

Kerner: "We're a very market research-oriented company. We'll be doing everything one step at a time. There was a time when romance films were very big — in the '30s and '40s." But the Harlequin romances are directed specifically at women. "Yes," he returns, "but men can be dragged along by their wives. We also think there's a reasonable chance that women who like this kind of film will even go by themselves."

Even.

"The girl who works till five o'clock may take in the late matinee or will go down later to the neighborhood theatre, married or not. But whether we'll continue producing only romantic films, only the future can tell," Kerner says, one senses, prophetically. "We may be doing historical films or romantic suspense films."

One thing Harlequin won't do is limit itself to

Black. The U.S. has a Black president.

"Now with the Black-White situation, and Wallace's ability to write sex, I thought, Wow! I published *Mandingo* at Fawcett and I thought everything goes — it's got to be!"

Wow! "I left Fawcett before it was written and when I read it in hardcover I thought . . . Oh God. . . " The sentence falls off but Kerner recovers. "Have I ever left Fawcett with a legacy! What a bomb! So I spent \$325,000 on a bomb." Everything goes.

But that's how the game had to be played. "I had to build Fawcett into number one and the way to do it was to come up with big titles and I had to come up with a major title every month and to have a major title every month I had to pay for it because the bidding was fast and furious among the major publishers. There it is. That's part of the free enterprise concept. You've got to take gambles, to gamble on something you think is worthwhile." Most, in fact, paid off handsomely and Fawcett knew the heady feeling of being numero uno while Kerner was editor-in-chief in the world's biggest league. "So I thought of a bomb for you. One that people will recognize."

Canadian conventions of small time. Just days before this interview, New York media people were buzzing over the fact that Carlo Vittorini, dynamo editorial chief of *Redbook* and other Charter House supermarket supermags for women, had been wooed over to Harlequin and would henceforth be reporting to Toronto. The move preludes big things in Harlequin's magazine operation which now includes a monthly sent free to romance junkies (subscribers to a minimum of eight releases a month, or to individuals at 75cents a crack). Editorial fare comprises recycled full-length romances, short stories, poetry, and space for reader queries, letters and travel pieces devoted to uplifting locations (Paris is in September's spotlight) as well as material on handicrafts.

Harlequin's film venture took a startling and pleasing turn. *Leopard in the Snow* not only successfully penetrated British, Dutch, Japanese, Canadian and other markets, but successfully scampered through the Iron Curtain and captured the Soviet market. "It was one of three English language films that have been bought by the Russians for 1978. They only buy three foreign films a year and it has to go through two very serious sets of critical examination, apparently. So we're rather intrigued by the interest Russia may have in gentle romance.

"Hardly Anna Karenina!" Critics agree. But even *Maclean's*, which isn't supposed to like this sort of thing, acknowledges Canadian screenings were well received.

"Films could be a very substantial piece of business for the future, if all our market research ties together with a reasonable amount of black on the bottom line." *Leopard in the Snow* has been market-tested in small-town Canada, and Kerner says it will be available shortly in the major urban outlets.

Harlequin started innocently enough. A Winnipeg printer named Richard Bonnycastle began to look for new ways to keep his presses going in the post-war doldrums. Up to 1949 he had been printing Canadian runs for American publishers to avoid the tariff that is still imposed on books coming over the border. ("We must be the only civilized country that still prevents the free flow of literature," grumps Kerner.)

"He was printing these things and thought, wouldn't it be nice to start a line of our own, and see if we can't develop a Canadian company." No one remembers how the name Harlequin came to be — it just popped up in conversation one day, it seems. "It turned out to have interesting implications when Harlequin became Harlequin Romances because of the cultural meaning of Harlequin himself.

"Very lovely," coos Kerner. "They started to publish general fiction, with incredible names on that list. You'd be startled by some of the names on that list." Startled I am: Agatha Christie, E. Howard Hunt, Ben Hecht, Victor Canning, W. Somerset Maugham, James Hadley Chase, John Creasey, Brian Moore, Tom Raddell, Rafael Sabatini, W.G. Hardy, Rex Beech, A.P. Herbert, even Gordon Sinclair, and Fabian of the Yard are just some of the people Harlequin published. "The problem was the market

was so small." Kerner estimates Canada's post-war English population was still something under 10 million and spread in tiny pockets all over the place. No bookstores to speak of in those days. "Classics existed but it was a second-hand bookshop then.

"It was really the day before bookstores, so it was not an economically viable situation." Richard Bonnycastle was getting cold feet about the whole business. Mrs. Bonnycastle wanted to give the venture another shot, even though by 1957 business was shaky. Apparently it was about this time Mrs. Bonnycastle discovered Mills & Boon romances in the local library. She found the British novellas entertaining. Harlequin decided to publish them here, and "from that point on these romances started to show a better sales curve than any other books". Others continued to be published, though less and less frequently, till 1963, when the Harlequin list became strictly Mills & Boon.

"In 1970, we bought out Mills & Boon to guarantee what we fondly call the motherlode — to make sure nobody else would get in there on this type of novel. Somewhere along the way we began to do some distribution in the United States through Curtiss Publishing; then Simon and Schuster came along (to take part in a mutual leasing arrangement)." Harlequin decided sometime later that the real potential of the American market wasn't being exploited and decided to handle it itself. Harlequin opened up Australian and New Zealand operations.

With much of the English-language world in its clutches, the firm looked to foreign language markets. Harlequin Holland, according to the company's annual report, publishes a number of romance series under *Bouquet Reeks* and *Jasmijn*. From West Berlin, Harlequin Enterprises serves West German ladies with two general romance lines, *Julia* and *Romans*, and romances with medical settings under *Bianca* several times a month; for the men a detective series, *Malko*, from the French series *SAS*, owned by another publisher in France. Harlequin France serves up Mills & Boon romances in translation.

New ventures, through co-publishing arrangements, promise still more. They're called book-packagers in the trade — Harlequin has its own in London, and one in Toronto — and their job is to hook into lucrative looking publications to co-publish with other houses. The aim is to make a massive colour run — the big expense in putting out volumes like *Embroidery of All Russia*, *Anatomy of Costume* and *International Dolls House Book*, experimental titles Harlequin released in 1977 — and then changing the publisher's imprint or text (if the books go to a variety of language markets) to minimize unit production costs enormously and maximize profits. So, for example, what might come to Canada as a Harlequin picture book on costume, might go to French readers as a Larousse costume book.

Mills & Boon is the main editorial source of fiction for Canadian readers, but new ventures have started

on this continent. Scholar's Choice, a subsidiary company, publishes audio-visual aids for school kids, mathematical games and idea kits and books, with the help of 50 contracted editors and writers. In the U.S., Harlequin acquired a Milwaukee firm with a reputation for peddling "inspirational" magazines and books. Ideals Publishing Corporation also sells greeting cards and cookbooks. Earlier this year, Harlequin launched its romance series in French-language markets here and, says Kerner, "they're just falling off the newsstands — there're just not enough of them."

"We're very pleased." Pleased is putting it lightly. The Harlequin world is a never-ending series of acquisitions, alliances and company launchings. "From this little company in 1949 we have come to be the base of a massive world-wide communications industry. All Canadian. Who says Canadian free enterprise can't work? Sure it can if you just have enough gumption, if you invest at home instead of in Brazil. Our caution that Canada isn't worth investing in has kept Canadian development so far behind the development of the United States. I had to live in the United States for 25 years to learn what it was all about and then come back and say to people who thought the same way I did 'what the hell are we sitting on our hands for?'"

Promotional items aimed at retailers

Presenting the 95¢ love story with the \$2,000,000 happy ending.



Everybody loves a happy ending. Our readers do. And so do our retailers, especially at the end of every month, when they enjoy their share of nearly \$2,000,000 in retailer's profits.

Almost overnight, Harlequin has become the most successful story in the publishing industry — with sales of over 100,000,000 books last year.

Our secret to success? We're not a one-time purchase — like this year's best seller. We're a line of best-sellers. Our customers return to the store on a regular basis to stock up on the twelve new novels we publish every month. The average Harlequin reader buys 72 of

our books a year and that's worth \$75 a year in retail sales per customer.

Every year Harlequin sales have been hitting new heights. And 1978 will be our best year yet. Because we're supporting our books with the biggest TV ad campaign in the history of publishing — over \$2,000,000. Every four weeks our advertising will reach an average of 79% of all women at a frequency of 3.1 times.

To find out how you can cash in on the profitable world of Harlequin, call your regular paperback supplier or call us (collect) at the number listed below.



profitable
You belong in the world of **Harlequin**

"We don't need government handouts," Kerner says, warming to the Culture Canada debate. "As a publisher we look down our noses at that. We feel if anyone needs assistance it may be writers, not publishers. The old days of writers having patrons should be revived and perhaps the government should be the patrons." But you're doing frivolous money-making work and Jack McClelland is doing serious work, I submit. "He's doing money-making work too. His business could be profitable." Kerner then goes into his own experience in New York, setting up his own publishing house, publishing "what I felt was worthwhile" and making money. Yes, but that's New York.

"That's anywhere," snaps Kerner. "What about Lester & Orpin, here in Toronto. A young house doing beautifully. Never took a government handout. Sure, they might go into a Wintario deal where you cash in four tickets for 50 cents each and get two dollars off a book; that's just bringing, quote unquote, culture to the people." Kerner next expounds his theory about how the days of dilettante publishers are over. The days when the wealthy started up publishing houses just to rub shoulders with the literati. Nineteenth century stuff: those that didn't put business sense and cultural tastes on a sensible footing went under, leaving a few families with a modern approach to publishing to build successful ventures.

Kerner is asked if he's thought about pouring some of his romance profits into "serious" literary ventures. Say 25 percent of the Harlequin list is devoted to the Clark Blaises of the world. "What's the purpose of suddenly bursting on that literary scene when there are plenty of publishers doing it?" Kerner returns. "The day will come when we will look at it and say 'we have gone so far, we still want to expand and we have profits that have to be poured back into business, which is what free enterprise is about. Your stockholders want bigger dividends, their stock to increase in value on the Toronto Stock Exchange, so how do we grow?' So one day we may buy XYZ publishing house, or we may start one from scratch."

But all questions come down to this: Does it belong to the profitable world of Harlequin?

**We're having a love affair
with over 50 million women.**
And more and more of them are spending
an average of \$75 a year on our books.



Over 50 million women will see Harlequin television advertising in 1978. Because we're spending over \$2,000,000 this year to promote our line of Romantic fiction. In the average month, our TV commercials will reach 79% of all women at a frequency of 3.1 times. And that's just on the average.

HOLLYWOOD CONFIDENTIAL



SAM KNICKERBOCKER

Bruce Mallen jetted in from L.A. recently. The news, such as it is, is not good. Concordia's instigator of MBA programs has launched himself on a study of Canadian film export possibilities in the United States and has just completed the summer's round of interviews with studio executives, distributing executives and other wheeler-dealers behind the silver screen. Already I am using the wrong word: it's not film, it's pictures.

Take Sam Arcoff of American International Pictures. He makes pictures, and though not of Louis B. Mayer's generation, there is a mogul stamp about him: "Big fat cigar, big belly — he's not a man you interview — he's a man you have an audience with." Very definite ideas on everything. "Especially the Canadian film industry. Full of s***, quote unquote. Because they all want to make arty farty stuff up there. Anything that farty is s***. It's just a different form. A gaseous form, as he put it."

Bruce Mallen is on sabbatical and today sports the credentials of a "visiting scholar" at the University of California at Los Angeles. The UCLA campus is but a gentle cruise in his Rolls Royce from home. (A friend drove it down from Montreal for him.) "I can't live without my lollipop," he confides to me. It's a little more commonplace on L.A.'s west side, and crowded in by Mercedes 450s. In fact,

"The real stars won't even look at you unless you give them an option, say 10 percent of their fee, just to keep that time slot open. The real superstars want 'play or pay' — whether you make the movie or not you owe me a million dollars'."

says Mallen, there isn't a place with more Rolls Royces except London's Mayfair district. Still it's the perfect vehicle for rush hour on the freeway. A "good" stereo system helps close out the duller lengths of the ride: that's to say 90 per cent of greater L.A. "I love the freeways."

His operations base off campus is poolside, back of his Westwood section home. "I try to do as much work from there as I can," says the man who's probably engineered more deals in recreational settings than have Bay Street investors huddled in their towers. Most of the huddling in the Canadian film industry is done over tax law and the latest interpretation of it.

The Canadian film industry is a tax deferral and anyone who wants to put off today what he's prefers to do

tomorrow is in film. The hope is tomorrow will never come. If your income is \$200,000 and your taxes are \$70,000 on the second \$100,000, you start casting around for ways to hold onto that money. You decide to put \$100,000 into a picture and that wipes out that \$70,000 that would have gone to the tax collector; you dig into your pocket to raise another \$30,000 to make it an even \$100,000. But you don't really. Because, through something called leverage, you commit yourself to \$20,000 cash and promissory notes payable over perhaps five years. This leaves you with \$50,000 to dabble with during the tax year. Bruce Mallen's example.

That could be more pictures. Or oilwells or apartment buildings, the only tax shelters left for Canadians. Although tax laws favouring film, with a view to creating a serious industry in Canada, have been fooled with for more than a decade now, the significant development, as *Canadian Business* reported late last year, and as other journals have either relished or lamented since, was the May, 1976 budget which allowed Canadian film investment to be written off completely against other income. Nice that you can write off investments in the industry, but nicer still if you can cover off your faltering lemonade stand or legal practice as well. Indeed, it doesn't have to be faltering at all, because as long as you pump profits into film, (and oil or apartment buildings to a lesser extent), you can avoid the tax collector. More or less.

Of course where people often run into trouble is over the definition of



Psst!

JUST BETWEEN US: A Hollywood report's not complete without name droppings and Mallen, who's no slouch, brings back a full notebook. We wash away the sweat stains on our reporter's notes to uncover these names: Mallen met with (bold face please) **Hy Martin**, head of Universal Pictures, the distribution arm of Universal Studios. He interviewed **Michael Eisner**, president of Paramount and **Mike Medavoy**, who used to be head of production at United Artists until he set up **Orion Pictures**. Also jawed with were **Gordon Stolberg**, the lawyer who used to be head of 20th Century and **Peter Meyers**, "a Canadian who admits to it", and head of distribution for 20th Century.

And all the guns said the same thing that **Sam Arcoff** was saying without the saucy language. Canadians can't make commercial films. "You almost got the feeling that they knew I was coming and got together because the basic line kept coming through."

FACT: **Louis B. Mayer**, the king of pictures, was brought up in **New Brunswick**. "A lot of people don't realize that **Mary Pickford** was from Toronto," says Mallen. Except old Hogtowners who knew her when she went by the moniker **Gladys Smith**.

INSULT: In November last year the **New York Times** ran an optimistic look-ahead piece on the Canadian film industry and ended it with 'Who knows — the next Louis B. Mayer might be a Canadian,' Mallen recalls.

HEARD ON THE BEACH AT MALIBU: **Mike Medavoy**, who tipped his hat earlier in this dispatch, was chewing fat with our source and his companion one Sunday at **Billy Wilder's** place where Mike summers. "A million dollar place you'd pick up for maybe \$100,000 here." Mike suggested a saunter on the beach and they picked their way past a few million-dollar parcels when they spotted a friendly courtyard. Mike introduced Bruce to the sparkling assembly, but the names were coming so fast that our reporter, gently laced by an afternoon's sipping rum, couldn't keep track.

No bother. First names. Everybody's friendly. Bruce settles down by the lady with the turban and shades. The lady wonders if Hollywood can hit the **Canadian government** for production dough. (She's heard how accommodating the frosty feds can be on a sunny day.) A frown crosses his face to answer the question. She wonders next if Canada's got any shtetls, the hamlets like you saw in **Fiddler on the Roof**, because she's doing a picture that needs shtetls. "Sure," Bruce tells her, "**Trois Pistoles** makes a classy shtetl." Her delight shorts out when Bruce says he's joking. No shtetls. The chat goes on but meanwhile Bruce's companion is looking at him like she wants to kick him in the shins.

So Bruce gestures back over averted looks — squinting eye, pushed out chin and questioning nod — the question **Jeff** always asks **Lassie** out loud: Whatya tryin' to tell me girl? Just like Jeff, who finally picks up on what's on Lassie's mind, it hits him. The lady with the look of the mysterious mid-east is **Babs Streisand**. Holy Shtetl! "And the J-O-N Jon I met when I arrived was **Jon Peters**." Pass the rum!

Canadian film. Earning government certification can be tricky. Seventy-five percent of the exercise must involve Canadians. Key people have to be Canadians and budgets have to be spent in a way that reflects the 75 percent ruling, but the tricks around the ruling are legion and it would take volumes to go into detail. The other kind of film that qualifies for full write-off is a co-production done with European countries which have signed film agreements with Canada. The co-production is a far more tempting thing: you're not stuck with a whole bunch of neophyte Canucks, because only 30 and sometimes as little as 20 percent of the budget has to go to Canadians.

The changes in tax incentives here came at a time when incentive to go into American film was drying up, and tax shelters in agriculture and transport sectors were closed down here. The tax sharpie flowered for a time, investment dealers and accounting firms gave the industry a certain respectability that fly-by-night producers with mobile offices had denied it. For investors short of mattresses to store their money under, a happy interlude. The problem was some people were so proud of themselves, skipping through this loophole and that loophole, and arranging this risk-free deal and that deal, and talking up a storm about it, that the Department of National Revenue (DNR), never happy about tax shelters at the best of times, probed just a little deeper. It was a situation ripe for the young DNR investigator with his measly paycheque with the flag and all his deductions printed on it to get angry about. Perhaps advancement, a larger cheque and a rug for the office would be his if he could prick this celluloid balloon.

Well, it happened. DNR men swooped down on Montreal producers, seizing records and shaking down operations, putting the squeeze on a mess of funny deals with foreign banks, and the air still hasn't settled completely. According to Mallen, who always keeps his shades handy in his breast pocket, investor nerves are still rattled and money is only just beginning to jiggle down the pipe this fall. The DNR sweep set off alarms in the provincial security and exchange offices, which began their own probes too. Investors like their profiles where

they like their taxes — very low. Producers, on the other hand, try to clear a publicity path for collecting money, and selling their film products, especially when both producer and product are unknowns. They like high visibility. The problem is they're not always cognizant of General DeGaulle's lament to John Galbraith: The trouble with tall people like us is that we always have to behave.

Bruce Mallen is not tall but he's very mindful of his behaviour. He has an academic's wariness about how things work, might work, and might not work. His interest in film is clinical. Watching how people move behind the silver screen, identifying the people who move well and those who don't, and why Hollywood spins on the axis it does is Professor Mallen's initial research goal. The larger one is to figure how Canadian films can break into the American market, which is roughly half the world market, says Mallen. He being a synergistic sort of fellow, other projects are likely to spin off from the basic research work ahead. Being a cautious fellow, he's being tight-lipped about them. Observes Mallen, "One of the things you find about the movie industry is that 90 percent of announcements never come to pass. This is about the only industry I can think of that outdoes universities in this way. There are so many stages in a project — you have to have 25 things go right. If one thing goes wrong, it can kill it." Producers, he says, jump on the soap box after solving two or three problems to announce projects, only to find that one of the remaining score of problems can't be solved, and the project dies on the drawing board.

The commercial American movie set is a battlefield with competing groups marshalled all over the place. Producers, writers, actors, distributors, investors all warring over who gets what, who does what. The stakes are high and often as remote as the prize one seeks at a lottery draw. Only one in eight commercial film ventures, Mallen estimates, makes money. "Commercial" he defines as those calling for at the very, very least one million on up in initial financing. Of the eight, perhaps another two break even, leaving many people out in the cold.

Into the California heat come the Canadians who "generally speaking haven't handled themselves very well." Marketing professor, consultant and general expert Mallen figures going into Hollywood with better "artillery" based on sound research gives him the kind of credibility that Canada needs in the imperial capital where we're generally known as klutzes. "That's not saying everyone here doesn't handle himself well, but that's the general view." Armed with the right friends, the wizard behind supermarket sales techniques, government consumer studies and even studies into aspects of running a railroad, might with ginger tread move into the dazzling, dizzying and dangerous world of motion pictures. And survive. Mallen doesn't go into enterprises to lose.

One Harry Gulkin", as Mallen describes the man behind one of Canada's more successful films, *Lies My Father Told Me*, provided the original spark. Actually he's known Gulkin for years but likes to affect a little distance. Hollywood. Gulkin suggested that Mallen, known in circles that count as having a way with getting money, might be interested in looking at the picture business. ("I said 'get money, not earn it.'" May 77.

The prospects were intriguing and Mallen's local probing lead to wider investigations, firming up contacts, orchestrating the right introductions and other arrangements conducted in succinct mutters. The initial project

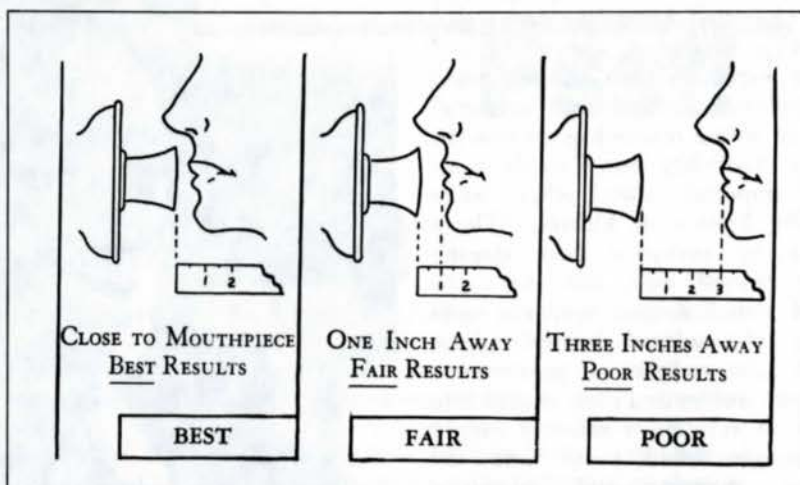
"One of the things you find about this industry is that 90 percent of announcements never come to pass — the only industry that outdoes universities in this way."



was to tackle the export problem that dogs Canada's motion picture industry, if that term isn't too large. How timely it was that Mallen's sabbatical should fall just at a time when the question seemed most pressing. As only Mallen can arrange it, coincidence fell upon coincidence. UCLA had a hole to fill on their visiting scholars line-up. Offers the scholar himself, "Luck is so good especially if you can arrange it."

Mallen set out for a three-week vacation in Los Angeles last year just to get a feel for things; it quickly became an extended round of interviews and sessions every day for the whole period. Groundwork, as it turned out, for a major study into problems of film exports, begun in earnest last spring. Mallen moved to Westwood tucked right up to the edge of Beverly Hills, and if he wasn't seeing people, he was reading about them and what kind of world he was moving into.

FOR BEST HOLLYWOOD PHONE DESPATCHES:



A. Correct position.



B. Fair, 1/4 as good as A.



C. Poor, 1/20 as good as A.

So far he is paying for the study himself and that includes a research assistant, commuting expenses between the California coast and Montreal as well as hundreds of dollars in long distance charges every month. The Canada Council and the Canadian Film Development Corporation, he says, are still arguing about who should pay for the study, but prime minister Trudeau's announced budget cuts could mean no money at all.

While the study has really just begun, Mallen already finds studio and distribution people confirming his suspicions, namely that Canadians remain naïve in their thinking that they can make pictures without taking account of the American market. A parenthetical aside: Mallen claims he knows of film productions that scrapped ideas of filming in Montreal because American audiences couldn't cope with the French signs that have proliferated since both Liberal and Péquiste governments got serious about this sort of thing. Such are the penalties for not looking like Cleveland.

Canadian film makers are pretty naïve about what things cost too, says Mallen. Take 'up front' money: "Say you're talking about a four million dollar picture," Mallen begins. "There are all kinds of expenses that have to be incurred before you can get to the point of asking people to put up money for the picture itself. You need a writer to get a script. And if you're talking about a decent Hollywood writer, you could be talking about \$50,000 just for

an initial draft. You don't do this without a lot of travelling around, hiring secretarial help, and long distance charges. You have to hire lawyers, especially in Canada, to worry about securities and exchange commissions." Their job is to convince provincial bodies that the film stock you're about to sell to the public is worth more than the celluloid it's printed on. "And they can cost \$150 an hour," Mallen says with a nervous jerk. Before I express my shock, I am reminded that Mallen charges sometimes close to that for his own consulting work.

He's insistent: "You might have three of these guys together and you go out to lunch and the whole thing could cost 500 bucks. Then you get lawyers in conference call situations . . ." But legal fees can be a trifling up front expense. "The real stars won't even look at you unless you give them an option, that is, say 10 percent of their fee, just to keep that time slot open. The real super stars want 'play or pay' for perhaps a million — 'whether you make the movie or not, you owe me a million dollars'."

Very chancy business this. For independent producers, getting around that is an art in itself. Catch 22 to borrow a phrase: "You need the stars to make the money to make the picture and you need the money to get the stars to make the pictures."

That's the up front part of things. Canadians have to do everything Americans have to do and more to satisfy Canadian securities and tax

requirements with batteries of lawyers. Once you've solved all those problems, hired the right people, shot, rushed and edited your film, you end up with one solitary strip of celluloid. More money still has to be poured into printing, promoting and distributing. If your film is a bomb, but you presold it, you're saved. If your film is a hit and you presold it, you're probably losing out on a lot of money that might have been yours. If you're winging it on your own, hoping that a distributor will be bargained with at some future point, you need money to stave off your creditors. "What are you going to do — tell them 'I don't have the money but why don't you come over and see my movie?'"

Money problems are legion and there are as many solutions proffered as there are hustlers talking deals in Hollywood. Mallen has his own thoughts but they should be more refined a year from now when he completes his research. And research into film exports is the whole point. Academics with the studious regard of an outsider don't have the insider's advantage that Mallen has after a year's worth of making contacts in the industry, connecting with the right people here, and going to Hollywood to say, "OK, let's deal. Show me something interesting."

Of his work so far, he says: "I learned what I don't know which is the most important thing. When you know that, you know how to avoid acting stupid. I am now confident that I know what I have to learn."

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Alumni Post

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MONTREAL, QUEBEC H3G 1M8
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Like Father, Like Son

History does indeed repeat itself. At Concordia's spring convocation last June Kevin Quinn distinguished himself with a Bachelor of Arts degree in political science and the Association of Alumni Award of Sir George Williams campus, as had his father thirty-seven years earlier.

The annual award acknowledges a student's outstanding contribution to university life and was given to Quinn's father, Herbert, in 1941.

The elder Quinn commented on the differences between students yesterday and today. "We didn't get involved in the university politics like the students do these days. We were content to organize dances and ski trips."

Twenty-two year old son Kevin was Executive Vice-President of the Day Students Association, a member of the University Senate, as well as editor of *The Georgian*.

Kevin's father mentioned that he was concerned about his son's extensive involvement in extra-

curricular activities but said he couldn't "knock it". "I was into pretty well everything myself when I was a student including writing feature articles for *The Georgian*," he added.

Herbert Quinn received his award for contributions to university life as President of the Political Studies Club, Vice-President of the Evening Students Association and member of the Ski Club.

He began teaching the same year as his graduation and has since received a Ph.D. in political science. Author of the book *The Union Nationale*, he now teaches part time at the University.

Son Kevin did not find political science a difficult choice to make. "I grew up with political discussions going on all around me. On every election night there'd be professors and journalists, friends of my father's, over to watch the returns together," he said.

For the future, Kevin plans to vacation first in the west before starting his job search. "I'm not in any great hurry to rush from the University straight into a life-time job. I want some time to look around first," he said.

This year's Loyola Film Series will look back at the music and romance of Hollywood's Golden Era with a selection of 25 movies featuring the likes of Jeanette MacDonald, Mickey Rooney, Jennifer Jones, Ingrid Bergman, Cary Grant and Rogers and Astaire. The Loyola Film Series has been going strong for ten years; for the past two it's been under the umbrella of Concordia's Conservatory of Cinematographic Art. Admission is \$1 per film; screenings are Wednesday nights at the F.C. Smith Auditorium. For a complete schedule, phone the Conservatory at 879-4349.

Biology Founder Drummond Feted

A testimonial dinner June 28 honoured Father Stanley Drummond, S.J., who retired in May after 32 years with Loyola.

Father Drummond was born in Guelph in 1913 and graduated with a BA from Loyola College in 1938. He received his MA and PhD from the University of Toronto and his STL from The Gregorian University, was ordained to the priesthood in 1945 and took his final vows in the Society of Jesus in 1951.

Father Drummond started Loyola's Biology department when he joined the college in 1946 and remained its chairman until 1972, continuing teaching in the department until his retirement last spring.

Father Drummond was also responsible for establishing the Loyola Bookstore and the Loyola Printshop and was chairman of the Board of Trustees in 1973-74. He served as a member of Concordia's Board of Governors from 1974-77.

Not here?

Class of '68

Sir George: Carol Lee Talbot Smith (Arts) received her Master's Degree at Niagara University, New York in Science & Education.

Loyola: Hirsh Cohen and his wife Aliza (Pollock) (Arts) moved to Cincinnati.

Then drop us a line.

Sir George Notes on People

B. K. Greig (BCom '74) has been appointed Director of Finance and Secretary-Treasurer for Schering Corporation Limited. Mr. Greig has served in various financial and administrative capacities within Schering since 1966. The company is a leading manufacturer of a diversified line of prescription, consumer and veterinary products.

Gordon D. Tompkins (BCom '74) has been appointed Product Manager for Gooderham's Import Company, a division of Gooderham and Worts Ltd. Mr. Tompkins has an extensive background in Marketing and Sales. He will have marketing responsibility for all Import products including such popular brands as Ballantyne's Scotch, Kahlua and Drambuie. Mr. Tompkins resides in Toronto.

Carol Lee Talbot Smith (Arts '68) received her Master's Degree and Niagara University, New York in Science and Education.

Eric Cowdrey (BSc '67), MSc '70), now living in Pinawa, Manitoba, has been appointed Health Physicist at the Whiteshell Nuclear Research Establishment of Atomic Energy of Canada Limited in Pinawa.

Josephine and Brian McCran (BSc. Engr.) announce the birth of a daughter, Laura Maria, on August 5, 1978 at St. Michael's Hospital, Toronto. They have two other daughters, Katherine and Joanne. Brian is a Certification Engineer in the Consumer Products Section of Canadian Standards Association.



George Griffin

Loyola Notes on People

André Lemieux of 9860 Gouin Blvd W, apt. 318, in Pierrefonds (684-7264) is looking for Louis Hébert (BSc '72) . . . Theatre Arts grads Sari Coppel, Vincent Ierfino, Zoë Stotland and Mario Dilorio are going strong with The Once Upon a Time Theatre Company playing to children in shopping centres, schools, parks, camps and churches within a 120-mile radius of Montreal. Founded two years ago by Coppel and Ierfino, the company has reached over 35,000 children and adults with two productions written by Ierfino: The Dragon, a musical fairy tale promoting animal conservation, and The Magic Ring, billed as an "environmental fantasy" . . . Brendan James Charlebois (BA '69) received a Master of Arts in Liberal studies from Wesleyan University in

Middletown, Connecticut in May . . . Fru F. Angwafo III received his M.D. from Washington's Howard University on May 13. Fourteen days later and many hundreds of miles away in St. John's, Newfoundland, Virginia Mary Gudas (BA '74) received her M.D. from Memorial University . . . Also in the medical field, Hirsh J. Cohen (BComm '64, BA '65) has been appointed Administrator of Holmes Hospital of the University of Cincinnati. Hirsh and his wife Aliza [Pollock] (BA '68, MA '77) moved to Cincinnati in August . . . A press release from Compugraphic tells us that commerce graduate Steve Christie has joined the sales force of that international developer and manufacturer of phototypesetting systems . . . Two '76 bio-phys ed graduates, Bob Chester and Claire D'Andrea, were married April 22 at the Loyola Chapel . . . Alumni are moving up in the insurance world. Sammy Davidson, a high school graduate of the forties, has been promoted from assistant general manager to vice-president of The Dominion of Canada General Insurance Company. The Travelers Insurance Companies of Hartford have appointed George T. Griffin (BA '52) Director in the claim department. Daniel J. Haney of London Life has been transferred from Ottawa to Moncton where he is Group Manager for the area . . . Stephanie Sheryl is the name of the 6.1 pound baby girl born to Isabelle and Joseph Briggs (BSc '65) on April 17 . . . Two letters from opposite ends of the world have come to our attention. Father

Armand Clement S.F.M. (Scarboro Foreign Mission) writes from Lahug, Cebu City in the Philippines. He is assigned to the Scarboro Centre House in that city and "called to do a lot of pastoral work along with procuration work for the Canadian priests and sisters assigned in South Leyte, Philippines." He has spent 37 years in the Far East and was in China before moving to the Philippines

Philip Poku ('65) writes that he is with Ghana's Ministry of Economic Planning in Accra. Philip would like to be remembered to Rev. J.G. McDonough, Dr. Francis Hayes, Miss Eileen Gibbons, Thomas Murphy and Phil Gore

John J. Pepper, Q.C. was elected Batonnier of the Bar of Montreal on May 4. John is a senior partner in the Montreal law firm of Campbell, Pepper, Laffoley, Legault and Longtin

Earl Lawrence Baker (BA '76) recently received his Master's degree in industrial psychology from Fairleigh Dickinson University in Madison, New Jersey

Thomas Dore (BA '71) is now living in Yellowknife where he is an assistant crown attorney for the federal Department of Justice Two crown corporation appointments: **Jim Donaldson** (BSc '52) has been appointed Director, Facilities for Air Canada and **David O'Brien** (BA '62) is now in Calgary where is is general counsel for Petro-Canada . .

'28 Celebrates 50th

The Classes of '27, '28, '29 and '30 are holding a reunion at the end of September. Organizers hope to see many of the Class of '28 celebrate the fiftieth anniversary of their graduation.

The reunion takes place Friday, September 29 at the Ramada Inn, Salon E, 1005 Guy Street, Montreal. A bar will be set up there at 4:30 p.m. Drinks are not included in the price of the dinner. Dinner will be at 7 p.m. The \$8 charge per person covers dinner, meal tax and gratuity.

Pat Nolan is in charge of arrangements; he can be contacted at 11818 Robert Giffard Avenue, Montreal, H4J 2C7, (514) 334-3368.

Coming Events

October 3:

READING: The first Canadian-British Poetry Exchange, with C.H. Sisson, Geoffrey Hill and Brian Patten at 7:30 p.m. in the Vanier Library Auditorium, Loyola.

October 11

READING: The first Canadian-British Poetry Exchange, with Thom Gunn, at 7:30 p.m. in the Vanier Library Auditorium, Loyola.

October 19

READING: As part of the International Conference on Commonwealth Literature, writers Alice Munro, Ruby Wiebe and Dave Godfrey will read at Sir George. Locale TBA; phone 879-5901

October 27

SPORTS: Women's Basketball, Alumni vs. Concordia at 7 p.m. in the gym, Loyola.

October 28

MUSIC: Free concert by the Concordia Orchestra in the Loyola Chapel at 8:30 p.m.

November 6

READING: Phyllis Gottlieb in the Vanier Library Auditorium at Loyola, 7:30 p.m.

November 17

READING AND LECTURE: Richard Wordsworth, actor, scholar and direct descendant of WW, on "Wordsworth and the Poetry of Self-Analysis" at 8:30 p.m. in Room 420, Hall Building, Sir George campus.

November 17-19

THEATRE: "Nieces", a new comedy by Colleen Curran (BA '76) at 8 p.m. in the F.C. Smith Auditorium, Loyola. Alumni in the cast are Jackie Bristowe (BA '77), Mary Burns (BA '78), Nancy Stewart (BA '75) and Nancy Irena Wood (BA '78). Also in the cast are Loyola staffers Diane Sankey-Burke and Jane Hackett and The-Arts Loyola veterans Mike Reid and Janice Moore. The three-act romantic comedy in the Frank Capra-Kaufman and Hart tradition deals with six career women who gather for the reading of their millionaire uncle's will. Only one of them will inherit his fortune.

November 20

READING: Adele Wiseman at 7:30 p.m. in the Vanier Library Auditorium, Loyola.

Two H.S. Grads Enter Society of Jesus

Two graduates of Loyola High School pronounced their final vows admitting them to the Society of Jesus this past spring.

On April 22, Bernard Carroll ('59) pronounced his final vows at Regina's Campion College. A mass celebrating the final vows of Michael de St. Croix ('63) was held at Martyrs' Shrine in Midland, Ontario on May 13.

Attention 1978 Graduates

The 1978 Concordia Yearbook has arrived. A copy is available for you at the Dean of Students Office (AD-135 — Loyola Campus), if you are a graduate of the Loyola Campus or at Annex K (2150 Bishop Street) room 103, the Alumni Office, if you are a graduate of the Sir George Williams Campus.

At the Loyola location the hours are 9:00 a.m. — 7:00 p.m. Monday to Thursday and 9:00 a.m. — 5:00 p.m. on Friday. At Sir George the hours are 9:00 a.m. — 5:00 p.m. Monday through Friday.

Deaths

Father Joseph Clarke, S.J., Loyola High School, March 27, 1978
Arthur (Art) Conlon, Loyola Guidance Office, May 21, 1978
Father Arthur Cotter, S.J., Loyola High School, March 27, 1978
Raymond Fréneau (BA '28), August 22, 1978

Father John Grimes, Loyola High School, May 19, 1978

Michael Holding

Jean Prieur (BA '63), May 14, 1978

Father John Prendergast, S.J., May 4, 1978

Gerard Sampson (BA '31), May 30, 1978

Joseph Savoie, May 29, 1978



NIGHT AT THE RACES — Friday, June 16th, 1978 — Winning horse, "Keystone Goliath" driven by Jockey Yves Fillion. Presentation by Harold and Theresa Potter accompanied by Stephen Huza, 1st Vice-President of the Association.

Grad To Tribunal

Lillian Reinblatt, honorary secretary of the Alumni Association, was appointed a member of the Human Rights Tribunal on July 20.

The tribunal's powers are extensive, and include the following, for example;

a) to render judgments that order persons to cease discriminatory practice and, in consultation with the Human Rights Commission, take measures, including adoption of a special program, plan, or arrangement to prevent the same or a similar practice occurring in the future;

b) to render judgments that order such persons to make available to the victim of the discriminatory practice on the first reasonable occasion such rights, opportunities or privileges as in the opinion of the Tribunal are being or were denied the victim as a result of the practice;

c) to render judgments that order such person to compensate the victim, as the Tribunal may consider proper, for any or all of the wages that the victim was deprived of and any expenses incurred as a result of the discriminatory practice; and

d) to render judgments that such person compensate the victim, as the Tribunal may consider proper, for any and all additional cost of obtaining alternative goods, services, facilities or accommodation and any expenses incurred by the victim as a result of the discriminatory practice.



Deaths

Joseph G. Bradley (BCom '52, BA '57), former governor of the University, November 13, 1977
Kenneth W. Kay, BA '61

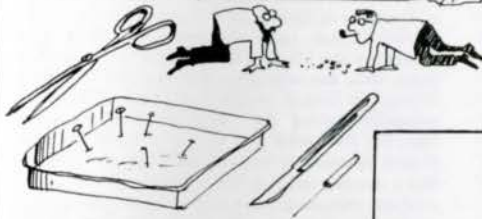
1978 CENTURY CLUB MEMBERS

1. Steve Armstrong
2. Eunice Baldwin
3. Barry Beloff
4. Dr. Nathan Berkson
5. Vernon H. Bonyun
6. Gerald Bronfman
7. Peter and Edward Bronfman
8. George Christie
9. Bernard K. Dertinger
10. Mr. and Mrs. R. Everard
11. Samuel Eason
12. John Economides
13. Bernard J. Finestone
14. Henry Galler
15. Lawrence Kessler
16. Harry J. Komery
17. Theodore Lande
18. John L. Lieberman
19. Norman Manson
20. John F. McCaughan
21. Nicholas A. Ostopkevich
22. James Peffers
23. Roland Picard
24. Nestor J. Prisco
25. Ab Robins
26. Salim N. Shamy
27. Joan E. Spindler
28. Allan Tannenbaum
29. T. Arthur Tupper
30. Fillpovich Vladdy
31. Gerald J. Wareham
32. Frederick W.H. Wilkes
33. Bernard J. Woloshen
34. W.K. Woodrow
35. Melvin C. Zwaig
36. Frederick Zwirz
37. Dr. and Mrs. Shulom Friedman

HOMECOMING

by James Weir

...AND THEY MAYBE CUTE
BUT REMEMBER IT'S ALL IN
THE NAME OF SCIENCE, AND
THEY DON'T FEEL PAIN THE SAME
AS YOU OR I.



THIS ONE'S
FROM FINE ARTS

BOARD OF GOVERNORS

ORIENTATION

RATS... YOU KNOW TOM
I THINK WE JUST BLEW
ANOTHER ONE.



FRANKLY GENTLEMEN
I FIND YOUR THEORIES
HIGHLY OFFENSIVE.



These are notes for Boston College's Class of '68

68 Nearly 200 Class members, spouses and friends attended the post-Army game reception Sept. 24, giving the 10th year reunion a grand beginning. The enthusiasm evident at the first event and the generous response to the request for Class dues means several more special and enjoyable events will be part of our reunion year.... **Lou and Carl D'Angelo** of Aston, Pa., are receiving congratulations on the birth of daughter Michele Lynn.... **Peter Cooper** and spouse **Pat** ('77) reside in Needham; Peter works at the Federal Reserve Bank.... **Ted and Maria (Conte) Paccione** of Manhasset, N.Y., recently welcomed son Nicholas into their family.... **Bob and Carrie Lanfear** of Smithtown, N.Y., now have a second child, Scott.... **Julie Rizoli** will marry **Michael Laurans** in October.... **Fr. Bob Ward** is heavily involved in parish work at Presentation Parish in Brighton.... **Mary Goode Crawford** welcomed a 3.1 Kg addition, Katherine Helen, into her family.... West Coast Eagle **Denny Boucheau**, a naval officer, teaches operations research in Solenas while completing a Ph.D. at Stanford. Denny and spouse Debbie, an attorney, would like to hear from western eagles.... **Dan O'Reilly** recently married psychiatric nurse **Pat Spernow** at the BC chapel; Dan leaves Simmons College this year to teach math at Marquette University.... **Fred O'Brien**, formerly of Somerville, is now living in Elmhurst, Ill., with wife Cathy and three beautiful daughters — Carrie, four;

Bethie, two; and Heather Ann, six months; Fred's a loan officer with the First National Bank of Chicago.... **John and Pat Young** of Silver Spring, Md., now have three sons (Thomas Patrick arrived May 9th); John has been a consultant structural engineer since receiving a Ph.D. from Catholic University in 1975.... **Thomas M. Harrington** now teaches foreign languages and literatures at Loyola College; he held teaching positions at BU and UCLA after receiving a doctoral degree at Harvard.... Also at Loyola, **Rev. Michael Proterra** has joined the theology department after being supervisor of theology at St. John's College, Cambridge University.... **Jerome J. Jakel, Jr.**, is a Boston area sales representative for Bowman Construction Products, Cyclops Corp.... **Mike Mulligan** wonders if New Englanders really enjoy cold, vicious weather. Since graduating from Duke Law School, Mike worked for General Telephone Co. and recently formed a law partnership in Durham, N.C. (P.O. Box 994). Mike and wife Gail, have a daughter, Kimberly, six.... **Richard A. Burns** recently passed the CPA exam. Working for the Defense Department, he resides in Derry, N.H., with wife Nancy and daughter Brenda Catherine, age one.... **Atty. John S. Miele** is presently associated with August & Simmons, Cambridge; he and spouse Dorian have a son, John II, two.... **William and Betty Anne De Simone** have two sons — Mark, five, and William, Jr., age one. Bill is an attorney.... **Frank and Donna Rose**

reside in Lynnfield with their three children.... **John and Sheila Tipping Guerin** were blessed with a third child, Kenneth Paul.... A nameless correspondent reports that **Joe Ward** received a Ph.D. in math from Purdue and is presently educating undergraduates in Texas.... **Louise Griffith Mulligan** is chairman (sic) of the English Department at North Adams State College, having received a Ph.D. at UMass. She is also on the Executive Board of the New England Association of Teachers of English and serves as chairman of its School/College Liaison Committee.... **Rick Smith** completed the J.D. program at alma mater after four years with the wild blue yonder crowd; Rick's an attorney in Boston, resides in Weston.... **Ed Frazer** is presently pacing the globe as director of Mid East/Far East sales and service for Elgin Leach Int. (heavy equipment), covering 38 countries. Still single (hit a moving target?), Ed recently met three Saudi Arabian princesses, says to drop him a line at Machinhaye Nezafati Ltd; 158 Ave Forsat; Tehran, Iran; cable MOSAFERAT-FRAZIRS.... Your correspondent completed the degree in radiological health at Harvard and is presently radiological surveillance engineer at the Yankee Atomic Electric Co.... Class Correspondent is **Arthur Desrosiers**; P.O. Box 65; Holliston, MA 01746.

*Now for something
completely different
turn to your own
class notes on page 30*